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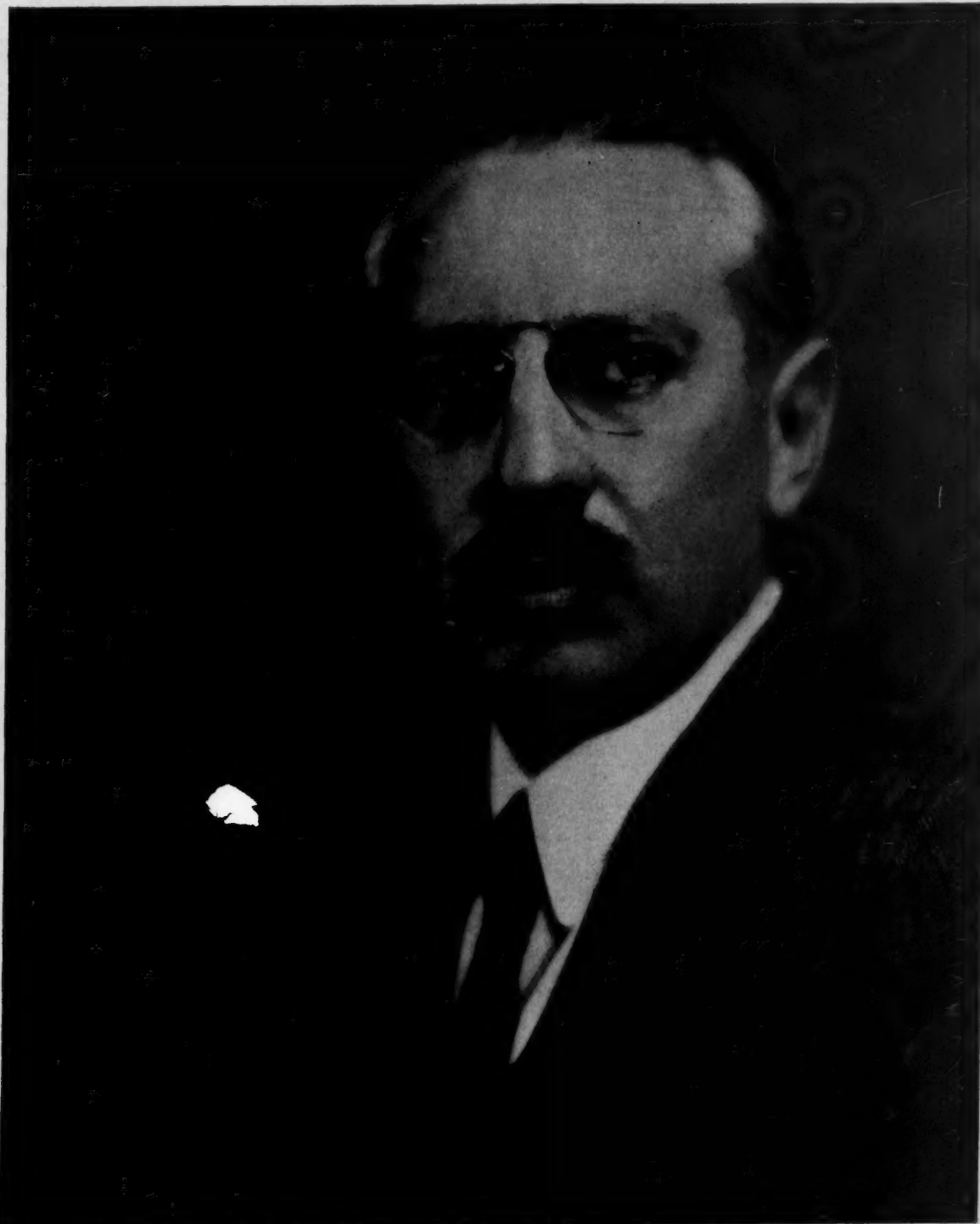
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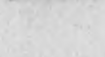
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Metropolitan Opera Company

WILLIAM TELL REVIVED AT THE METROPOLITAN

After Slumbering Twenty-eight Years, Impresario Gatti-Casazza Digs Up the Famous Old Work and Presents the Italian Version to Enthusiastic Audience—Ponselle, Sundelius, Martinelli, Danise and Mardones the Stars—Jeritza, Thrills in *Thais*—Cavalleria Rusticana Makes Its First Appearance This Season—*Bohème*, *Parsifal* and *Carmen* Repeated—Ruffo Triumphs in *Pagliacci*—Marion Telva Scores Success in *Tristan*—Olga Samaroff Guest Soloist at Sunday Night Concert

Well, as Deems Taylor said in the *World* the morning after: "Among the operas not being sung at the Metropolitan Opera House this season are *Louise*, *Don Giovanni*, *Le Coq d'or*, *Siegfried*, *Götterdämmerung*, and *Die Meistersinger*." But there is one opera being sung there, after a pause of twenty-eight years. Its name in local vernacular is *William Tell*; when it was born it was christened *Guillaume Tell*; but Mr. Gatti prefers the *Guglielmo Tell* version, so we have it in Italian. And there's no use of fighting about it's not being presented in the original language. It was much better to have it sung in fair to good Italian than in poor French, as it would have been; besides which, one can yell much louder in Italian than in French without unpleasant results. This is no reflection on the singers, for dear old Grandpa Rossini, of *tourneados* fame, called upon his singers to do a great deal of yelling. And it is due to Mr. Gatti, incidentally, to say right now that, while one may not clamor for *Guglielmo Tell* as he does, its revival is a splendidly finished performance at the Metropolitan. Surely not since the days when Tamagno was a famous Arnold and other singers of world renown filled the cast, has such a list of fine singers been presented in *Tell* as the Metropolitan offered in Rosa Ponselle, Marie Sundelius, Giovanni Martinelli, Giuseppe Danise and Jose Mardones.

Also, there is no use in taking a high-brow attitude just because *Guglielmo Tell* bores one stiff in the year of our Lord 1923. It is only six years short of a century old; the *Barber of Seville* is still older, but the latter remains a masterpiece, while the former is impossible except to hearers utterly naive in the field of music. There must have been a lot of them at the Metropolitan last Friday evening, January 5, when the revival took place, for there was any quantity of genuine applause, not to speak of a professional strong-hand brigade which seemed much larger in number than usual and made a frequent nuisance of itself by bursting into vigorous and disturbing noise after every scrap of aria, ballet or anything else that offered the slightest excuse. Without doubt Mr. Gatti's reason for disturbing the quarter-century rest that the old bag of bones had enjoyed in New York—and richly deserved—was the splendid cast he could present in it.

HOPELESSLY OLD-FASHIONED.

The familiar *Tell* legend is hopelessly bungled by the librettist. Even the shooting of the apple from *Tell*'s son's head—managed with astonishing verisimilitude by an extraordinary mechanical trick—is unexciting, thanks to the utterly undramatic music of Rossini. The whole score hardly has a distinguished melody (remembering, of course, that one must speak from the standpoint of today.) It is real "hand organ" music. The overture (too bad that Rossini did not use some of its tunes in the score itself) is far better than anything else. It was cut with heroic hand, but at that lasted from 8 until 11.10, not so discouraging when one learns that, performed in its entirety at Paris in 1856, it began at 7 and ended at 1 a. m. The choruses remain the best music in the opera itself and they were splendidly sung by Maestro Setti's chorus.

BUT SPLENDIDLY SUNG.

The cast, as already stated, was fine throughout, except for Didur (Gessler), who is simply unintelligible both in tone and word when he attempts to sing loud. Princess Mathilde is a real Ponselle role. She is absolutely unsurpassed, perhaps unequaled, in the singing of such music as the Rossinian tunes. Not only was she in splendid voice, but she also looked extremely well, her figure being decidedly reduced from last season's standard. The distinguishing feature of Martinelli's work in general is his ability to produce stentorian tones of heroic quality in his upper register, and if any opera affords him an opportunity to do so it is *Tell*. He was immensely effective as Arnold and apparently as fresh voiced at the end as at the beginning, which is a wonder, considering what he was called upon to sing. Danise in the title role also sang the immensely long part without fatigue and to best effect. His figure is a bit unheroic for that of the great liberator of Tyrol, but his clever acting makes one forget the fact. Marie Sundelius, as his son, looked charming, sang charmingly, and never blenched a bleich when papa shot the apple off her pretty little fisher boy's cap. Jose Mardones lent his fine voice, fine singing

and a dignified appearance to the part of Walter Furst. In small roles Bada, d'Angelo, Picco, Bloch and Mme. Perini were entirely satisfactory.

The scenery by Rovescalli of Milan was excellent—of its kind, a kind that was entirely appropriate to the age and artificiality of the opera. The same may be said of the ballet, which had some fetching ponies with bare knees and short tight trousers who helped to brighten up the evening quite a lot. The orchestra "tun-ti-tummed" through the score correctly enough. Mr. Papi would have been better for a little shot of something or other—say electricity—in his conducting arm. There was little spirit,

Galli, Giuseppe Bonfiglio, and corps de ballet, was sincerely applauded as was also the *Meditation* played by the concert-master of the orchestra. Louis Hasselmanns conducted.

PARSIFAL, JANUARY 1 (MATINEE).

Following the usual custom, *Parsifal* was the attraction on New Year's afternoon and a large holiday audience turned out to hear the opera, which, by the way, had its second performance of the season. The cast was practically the same, except that Mr. Whitehill was replaced by Schuetzendorf (Amfortas). He sang admirably and lived up fully to the standard that he has set for himself since his debut. Mme. Matzenauer, as Kundry, again gave a good account of herself, vocally and otherwise, coming in for a large share of the honors. Taucher, as Siegmund, sang his music well, as did Paul Bender in the role of Gurnemanz; he was especially effective dramatically. Didur was the Klingsor and Gustafson the Titirel. Bodanzsky conducted.

ROMEO AND JULIET, JANUARY 2.

Brooklyn opera goers enjoyed a real treat on Tuesday evening, January 2, when *Romeo and Juliet* was presented with an excellent cast, headed by Lucrezia Bori and Beniamino Gigli. Bori is a captivating Juliet, vocally exquisite and histrionically convincing. Gigli was equally splendid as Romeo, and together they gave a performance which called for superlative praise. Giuseppe de Luca gave of his usual splendid best in the role of Mercutio. It is always a source of satisfaction to find his name in the cast. Leon Rothier was an impressive Friar Laurent and William Gustafson made the most of the part of the Duke of Verona. Edmund Burke as Capulet was manifestly suffering under a heavy cold. As *Jertrude*, Henriette Wakefield again proved her satisfactory reliability. The remainder of the cast consisted of Raymonde Delaunois as Stephano; Angelo Bada, Tybalt; Giordano Paltrinieri, Benvolio; Millo Picco, Paris, and Paolo Ananian as Gregorio. Louis Hasselmanns conducted with finesse and quite properly was called upon to take a curtain call with the principals.

CAVALLERIA AND PAGLIACCI, JANUARY 3.

Cavalleria Rusticana was heard for the first time this season at the Metropolitan on Wednesday evening and was followed by *Pagliacci*, which has been heard before, with practically the same cast, with the exception of Titta Ruffo. In the role of Tonio the great baritone achieves one of his biggest vocal and artistic triumphs. He sang the Prologue as it is rarely sung; and the audience cheered and applauded. He was in excellent voice throughout the entire opera, gave the part vitality and infused much comedy into the role. Elizabeth Rethberg was the Nedda; after the Bird Song it was some moments before the opera could proceed, so sincere was the audience's appreciation of the beauty of her tone. Vocally she creates a Nedda that is superb, but histrionically she lacks much, and the part does require some rather clever acting. Edward Johnson was heard for the first time in the role of Canio. He was very artistic and sang exceedingly well. The role of Canio is perhaps the hardest for tenors at the Metropolitan to appear at their best, for no matter how well they

(Continued on page 29)

Walska's Coming Delayed

Jules Daiber, manager for Ganna Walska, informs the *MUSICAL COURIER* that he has received a cable from the singer saying that her husband, Harold McCormick, has suffered an attack of appendicitis, which has compelled them to postpone their sailing for the United States. Mme. Walska stated that they expected to sail for New York about the middle of January. This would necessitate the postponement of some of her first concert dates.

The Stokowskis Separate

Before leaving for Europe, last Tuesday, Leopold Stokowski, conductor of the Philadelphia Orchestra, and Olga Samaroff, the pianist, his wife, signed a separation agreement. The agreement provides for the creation of a deed of trust for the benefit of Mrs. Stokowski and their six months old daughter Sonia, who will live six months of the year with each of the parents.

Another New Managerial Combination

The firms of Loudon Charlton, Haensel & Jones, and Daniel Mayer have formed an alliance for the purpose of the interbooking of their respective artists. Under the plan agreed upon, each firm retains direct and personal control of its respective attractions and these attractions will continue to be managed by each firm individually as heretofore.

May Peterson Brings \$100,000 Suit

May Peterson, soprano of the Metropolitan Opera Company, has filed suit for \$100,000 damages against the Bank of Taiwan, Ltd., of 165 Broadway, and Fred W. Scott, for injuries suffered last April 24 when she was struck by an automobile at West End avenue and Eighty-third street, and severely hurt.



Photo by Maurice Goldberg

ROSA RAISA,

who this season has appeared with the Chicago Civic Opera Company in many roles, scoring great success with each one. In two of her new roles, *Rachel* in the *Jewess* and *Leonora* in *La Forza Del Destino*, she created sensations.

little vigor in anything; even the grand rush at the end of the overture dragged. Mr. Theumann did the stage managing. One feature occurred immediately after the shooting of the apple, when the chorus rushed out and entirely concealed from view the embrace of *Tell* and his son, the one really human and dramatic incident in the opera. H. O. O.

THAIS, JANUARY 1 (EVENING).

Thais was given on Monday evening, January 1, before one of the largest audiences of the season. Maria Jeritza, in the title role, again thrilled her audience and received the applause due an artist of her exalted rank. Clarence Whitehill, as Athanael, sang and acted with that fervor all his own. He, together with Mme. Jeritza, shared the honors of the evening, and were recalled many times. Orville Harold appeared as Nicias; his voice is well suited to this role, which likewise won much favor. Others in the cast were Paolo Ananian as Palemon, Charlotte Ryan as Crobyle, Laura Robertson as Myrta, Kathleen Howard as Albine, and Vincenzo Reschiglian as a servant.

The Ballet Divertissement in Act II, danced by Rosina

MUNICH HOSTILE TO KORNGOLD'S OPERA, GIVEN BY KNAPPERTSBUSCH

Ivögün and Reinhardt Off for America—A Publishers' Exhibition—Concerts Not Impressive—Boult Conducts English Works—American Artists—Marcella Craft of the First Rank

Munich, December 12.—The music season is in full sway; a veritable blast of concerts characterized this last month and the monster bill-boards are almost entirely reduced to the function of announcing concerts and political meetings. For no matter how depressing the times may be, concerts and party-strife go on as serenely as in the happy days of yore. And, strange as it may seem to my American readers, politics and art are, in their relation to each other, not so far asunder in these parts as a thoroughly healthy and unbiased mind might reasonably assume. We have had some rather startling spectacles as the outcome of this strange coupling of the seemingly heterogeneous, spectacles which might have been amusing if they were in the final result less detrimental to art. At present a still latent strife is under way and this time—and this is really amusing—the stroke is being aimed at a man whose active appearance in our musical life was supposed to be of the same effect as oil on ruffled waters. This man is Hans Knappertsbusch, the new director of our opera. As successor of Bruno Walter, who is without a doubt one of the most adored musical leaders Munich ever had, he was at once the object of aversion on the part of many Walter enthusiasts—Walter himself, it must be said, stands far beyond and above such petty strife—who are said to work earnestly for the re-establishment of the status quo; on the other hand Knappertsbusch has incited the wrath of a part of his own supporters, who welcomed in him not only the genial conductor but also the true type of the blond Teuton, because he selected and brought out as the first novelty of the season Erich Wolfgang Korngold's opera, *Die tote Stadt*. And Korngold is not of purely Teutonic descent. (I hope I have made the case perfectly clear). Knappertsbusch is not the man to make concessions in a case where his artistic principles are questioned; and as he appears convinced of the artistic qualities of this work, he put it on the repertory and is ready to take the consequences.

The first performance took place last night and here again political passions took active part in the outward characterization of the final result. The applause was at first anything but enthusiastic, but as the hissing and whistling set in, the handclappers waxed wroth and many pairs of kid gloves must have been split and many lungs strained in the ardent effort to down the opposition. The contest ended with several points in favor of the assenting party. Personally, I see no reason why Korngold's opera should so hotly enrage the minds; it is without a doubt the work of a remarkable talent, although a talent which constantly overreaches itself in the effort to be dramatically and empirically convincing.

To add a bit of spice to rather heavy repertory, Auber's *Fra Diavolo* had a welcome revival. Although this charming work is nearly a hundred years old, it has lost none of its gay sprightliness—thanks to Auber's genial inventive power.

IVÖGÜN AND REINHARDT OFF FOR AMERICA

Maria Ivögün and Delia Reinhardt made their farewell appearances at the opera; the former also in a recital, sold out to the last standing room. Both of these fine singers are off for America and both were the object of a rousing farewell on their last appearance. For Delia Reinhardt, our opera has found an excellent substitute in Maria Müller from Prague, a singer with a beautiful mellow voice and of exceptionally fine stage-appearance; her rendition of the part of Elsa in *Lohengrin* was a delight in every way. The big cecundrum is to replace Maria Ivögün. Coloratura singers of even half the efficiency of this artist are about as scarce as a German gold coin. Another new singer for lyric parts is Elizabeth Feuge, formerly of Dessau, who promises to become an artist of good standing if she succeeds in developing her undeniable talents to the full.

A PUBLISHERS' EXHIBITION.

And now we are off to the concerts, but here I hardly know where to begin. However, don't be frightened (I mean the editor); I shall mention only the most necessary items and leave out those which bored me as much as an account of them would bore the reader. The biggest item in the concert-line was a German Music-Week (*Deutsche Musik-Woche*), arranged and organized by a number of German publishers in connection with a public exhibition of their principal output. In this exhibition which for a beginning was fair enough and yet rather crude in its make-up—Bote & Bock, a noted German publishing firm of Berlin, had the most handsome display: finely engraved opera and orchestral scores, a large assortment of vocal and instrumental music by authors of world-wide fame and well selected, beautifully bound musical literature. Next came the *Drei Masken-Verlag* (Berlin-Munich), who had some wonderful facsimile-reproductions of original manuscripts by Bach, Beethoven and Wagner (*Meistersinger* score!) on exhibition besides a large and varied collection of modern literature on music. Munich was further represented by Otto Halbreiter, still a young but very enterprising publishing firm, and by the *Wunderhorn-Verlag*, which covets especially the output of the Reger school. Other exhibiting firms were: N. Simrock (one of the oldest German publishing houses), Schlesinger & Krenzlin (Berlin), Siegel & Kistner, Steingraber, Max Hesse (the publishers of Hugo Riemann's famous encyclopedia), *Deutsche Verlagsanstalt* (Stuttgart) and the world-known *Universal-Edition* (Vienna-Leipzig), one of the staunchest supporters of moderns and ultramoderns.

The purpose of this exhibition was to prove that the German music-publishers, in spite of the prohibitive rates for paper—five million marks for a truck load!—engraving, binding, etc., were and are willing to keep step with the production, to show the high-grade work in design and outward finish and to impress upon the music-lover—as was done in the official opening speeches—the fact, that sacrifices on the part of the consumer are equally as necessary as on the part of the publishers if the high standard of German publishing art is to continue. (These sacrifices are bitter enough, especially if they have to be made by music-students, when one considers that a two-page song

costs about two hundred; the piano score of an opera from about six to fifteen thousand marks!)

CONCERTS NOT IMPRESSIVE.

In connection with the exhibition, a series of concerts was given and here it proved that the title *Deutsche Musik-Woche* was a bit too far fetched, for not only were the names of a number of very noteworthy German publishing-firms missing on the list of exhibitors, but also the names and works of a number of very noteworthy composers on the concert-programs. A German music-week can never be complete without the names Strauss, Pfitzner, Schönberg, Schreker and a few others.

Of the works performed a piano trio, op. 28, by Heinrich G. Noren (published by Bote & Bock), deserves special attention; true, it is a bit lengthy but of immense rhythmic charm, imbued with a strange mixture of Slavonic melancholy and fire, lucid in form and sounding exquisitely. Less pronounced personality but a fine sense for coloring and form was shown in sonata, op. 56, for violin and piano, by Paul Graener. Interesting, but not much more than that, were a quintet for wind-instruments by Erwin Leodvai and a sonata for French horn by Joseph Haas (a pupil of the late Max Reger). Of more than passing interest were the songs by Reger (beautifully sung by Anna Eriker Schnaudt to the exquisite accompaniment of Alexander Berrache, who is an authority on Reger music) and Richard Trunke. The latter, who is the favorite protégé of the publisher Halbreiter, is in fact about the most popular Lieder composer in Germany today, and the one most sung. And he deserves this distinction, for he is a genial musician, who knows how to turn poetry into soulful sound and above all how to write for the human voice—a gift which is not at all so common among composers as one might suppose. The performance of the various programs was for the most part entrusted to local artists of mainly local repute; their names seemed not to have enough attraction to draw large crowds to these concerts. Only the first concert, where the tenor, Karl Erb, a favorite at the opera, sang rather queer lyrics by Joseph Haas, was really well attended. The final all-around result of these concerts did not quite come up to expectations, but on the whole it was a fair start for an undertaking which deserves imitation and furtherance.

In my last letter to the *MUSICAL COURIER* I referred to the fact that a good percentage of the concert-givers this season are foreigners. This is a welcome fact to all who, like myself, are of the opinion that nothing is so useful in order to avert stagnation as the international exchange of artists; Germany's musical life certainly was in danger of becoming stagnated during the last eight years. Happily a number of these foreign artists were eager to perform works of their own countrymen and that certainly added zest to their programs, for we are honestly tired of the eternal Schubert, Beethoven and Brahms programs. Of late we have heard song in all languages—only French is tabooed—and a number of interesting instrumental works.

BOULT CONDUCTS ENGLISH WORKS.

Adrian C. Boult, a gifted English conductor, for instance, performed in his orchestral concert Vaughan Williams' overture to the *Wasps* by Aristophanes, which is a remarkably well made and very characteristic piece of music. Although it is on the whole noticeably influenced by the modern French school, especially by Debussy's preference for the diatonic scale, it shows its author to be a musician of fantasy and culture. The second number of English descent was a ballet suite, *The Perfect Fool*, in four movements, by G. Holst. This is outspoken descriptive music, with an occasional side-glance at the orchestration of Dukas' *Sorcerer's Apprentice*, but it is harmonically interesting and of a delightful continuous flow. One might call it an effective rhythmic diversion, for there is a good dose of rhythmic "ginger" in it. The program closed with a very good reading of Brahms' second symphony; its execution differed in some details from what we are used to, but it certainly had a discussable profile of its own. Katharina Arkandy, a coloratura soprano of the opera, was the much applauded soloist in this concert with fragments from Mozart's *Entführung* and Handel's *L'Allegro, il penseroso ed il moderato*.

AMERICAN ARTISTS.

A number of American artists also made their first bow in the Bavarian capital: there was the pianist Harold Henry, who left a very good impression with his rendition of pieces by MacDowell and miniatures by Grieg and Palmgren. He also played a composition of his own called *Poem*, sombre in mood but of good pianistic style. He is a pianist with a solid technic and very sound musical training.

The violinist Arthur Hartmann also championed his own muse with an expressive *Souvenir* and several effective transcriptions

from Tchaikowsky and Debussy. Hartmann will be a big violinist some day, when he has learned to unveil his tone. He has all the qualities to be one: a very smooth and reliable technic, musicianly taste and a certain warmth of feeling, which, however, he seems as eager to hide as the full qualities of his tone. Hartmann plays on a wonderful instrument and one would like to hear it sing out in full; but his tone is like a heavily veiled beauty—and one would like to see more of her face.

Ilse Niemack, an American girl violinist, charmed her audience the moment she appeared on the stage; she is a girl violinist in the full sense of the word, touchingly youthful and sympathetic in her slender appearance and of a certain naive shyness in the way of musical expression. But she has intuitive gifts for what is called conception and it will only be a question of time when she will bring these into full play. At present she charms with her clean cut technic, a sincere warmth in tone and emotional delivery which, despite the artist's youth, is already above the average. Silvia Lent too, is a gifted violinist but not quite so developed in technic and style as her sister compatriot.

MARCELLA CRAFT OF THE FIRST RANK.

One of the biggest surprises of the season was Marcella Craft, a former member of our opera (and certainly one of the best singers of Richard Strauss' *Salome* I have yet heard), who gave a song-recital. Since I heard her last in opera, about eight years ago, her voice has developed in an astonishing degree; it is today a beautiful sounding and perfectly equalized instrument upon which she plays with absolute command and with an ease which is the last proof of perfect mastery. Together with an infallible diction, Miss Craft has also acquired an exemplary vocalization; she has in fact become a Lieder singer of particular rank. Her admirable rendition of songs by Schubert, Schumann, Brahms, R. Strauss and Pfitzner was a rare artistic treat and put the large audience into a state of real enthusiasm. It is hoped that this fine singer will again be heard at our opera.

ALBERT NOELTE.

May Peterson Soloist at Algonquin Club Concert

May Peterson was the soloist at a concert given on December 10, by the Algonquin Club of Boston, assisted by an orchestra made up of members of the Boston Symphony. Miss Peterson's singing delighted the large audience, gathered together by invitation, and she was obliged to give many encores, among them the Norwegian Echo Song, *Comin' Thro' the Rye*, *Cuckoo Song*, *Dixie*, *De Ol' Ark's Amoverin'* and *Little Irish Girl*. Her program, well chosen and varied in context, included French, Russian, Spanish, German and English songs.

Louis Stillman Plays at Wanamaker's

On Saturday afternoon, January 6, at Wanamaker's auditorium, Louis Stillman, piano pedagogue, appeared as the piano soloist. Others on the program were Janet Bush-Hecht, contralto, with Mabelanna Corby at the piano; Caroline Lowe Hovey, organist, and Margaret Olsen, soprano, with Elsie Ericksen at the piano.



GANNA WALSKA.

Harold F. McCormick's favorite photograph of his bride.

PRACTICAL INSTRUMENTATION

For School, Popular and Symphony Orchestras

By FRANK PATTERSON

Author of *The Perfect Modernist*

[Second Installment]

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2. Difference Between Piano and Orchestra

The most important difference between the piano and the orchestra lies in the element of the sustained tone of the latter. In attempting to discover how a dissonance will sound in the orchestra arrangement, as in Ex. 1, we find that the weakness of the piano as an aid is due to the fact that the chord has to be struck again, or that the tone has to be sustained by the use of a tremolo, or constantly repeated arpeggio, none of which expedients gives the same effect as the simple sustained chord. In matters of this particular nature it might be assumed that the organ would be a useful guide, since its tone is sustained. But the organ is so opposed to the natural orchestral technic that its frequent use is actually dangerous. (And to the great majority of composers the organ is not available. The use of the instrument will, therefore, not be considered in what follows.)

Piano music usually makes poor orchestra music, and, conversely, orchestra music usually makes poor piano music. These are points that the student should firmly grasp, as well as the reasons for it, since it will undoubtedly be a fact, and always is a fact, that the vast majority of composers, and would-be composers, who contemplate making orchestra scores, will work at the piano, will, probably, complete their works at the piano.

If these students will only give themselves the time to look calmly at the matter they will be able to convince themselves of the danger of that method of work. Consider, for a moment, the splendid musical content of some of the familiar piano concert repertoire, and one must wonder that it does not get on to our orchestra programs. Yet it rarely does, and when it does it is rarely entirely satisfactory. Indeed, it may be said that it is never as satisfactory on the orchestra as it is in its original arrangement.

We may safely say, then, that there is beauty in arrangement, apart from the beauty of melody and harmony. And that is true. Not only is it true, but, for the student of orchestration, it is the most important of all truths. It is the one thing that the student must thoroughly understand, and not only understand, but feel inwardly, absorb so that it becomes part of one's very nature to be guided and held by it during every moment of actual creative work.

Another important element of divergence between piano and orchestra arises from the fact that, on the piano, the melody is, almost of necessity, either above or below the harmony or accompaniment, and that there are weaknesses both above and below. This feature of piano arrangement becomes quite obvious when we attempt to make arrangements for piano solo of any simple music originally written for a solo voice or instrument with piano accompaniment.

Consider, for instance, such simple things as Schubert's *Serenade* or *The Swan* of Saint-Saëns, to mention only two by way of illustration. They do not make good piano pieces. Their beauty is lost—part of it, at least—when reduced to the limitations of the piano. It is true that it is possible for a Liszt to make arrangements of such things. But this does not weaken the force of the argument—there is certainly something radically opposed to piano idiom in compositions of this nature.

The composer who works at the piano, for the piano, with the piano tone in mind, will never write such things as this. That is sure. But it is not sufficient merely to make this statement of a fact which is sufficiently self-evident—we must also endeavor to discover the reason for it. And that reason is probably summed up in the word "sonority." The accompaniments of these pieces and the melody of these pieces get their best sonority (on the piano) in the same octave, i. e., so to speak, on top of each other. But as that sort of arrangement is practically impossible on the piano we have either to set the accompaniment lower or the melody higher, in which case either the accompaniment will lose its charm by being too low, or the melody will lose its proper force and prominence (and sustained quality) by being too high. To compensate for this the arranger will rearrange the accompaniment, and complicate it with sweeping arpeggios, or something of the sort, and will re-enforce the melody with chords, or perhaps also arpeggios or other familiar pianistic devices.

And these things are the basis of piano composition. These solidities, these repetitions of notes so as to give the effect of sustained tone, these pianistic counterpoints, which are not in the least like vocal or orchestral counterpoints—they are the whole of what we know (and admire) as piano idiom, and they are so utterly opposed to the orchestral idiom that the composer must get them out of his mind entirely when conceiving music intended for the orchestra.

It may sound like a strange and perhaps exaggerated statement, but it is a fact, nevertheless, that the most difficult thing to learn to hear mentally is a sustained orchestral harmony in conjunction with a melody. Mentally, it is easy to hear the chord at the moment it is struck, but to hear the sustained chord, mentally, sustained, while the melody moves about above or below it, or within it, is extremely difficult.

But it must be learned, and the best way to learn it is by means of a simple gymnastic exercise consisting of a single sustained note (not a chord) and a melody, as in Ex. 2a, which must be heard as it is and not as in Ex. 2b.

Ex. 2a



The sustained note in this and similar exercises (which the student may write for himself) must be really sustained in the student's mental picture, not lost at each melody note and taken up again in see-saw fashion, as in Ex. 2b. And the sustained note must be a note, not a chord. The student will find that sometimes the mental picture of the sustained note disappears, only to be resumed by a mental effort, and he will find, also, that harmonies suggest themselves to him in spite of his effort to keep his mind free from them.

Ex. 2b



These mental exercises must be done by the student himself, by his own volition, imposed upon him by his own ambition and fixity of purpose. No teacher can possibly do anything to force the student to do this, since it is obviously impossible for the teacher to know whether the pupil is doing it or not, or what is going on inside of the pupil's mind.

This presents us with the basis of all orchestration, for all orchestration consists of a moving part—the tune—and that which accompanies the tune. This, of course, is really true of all music in a way, but there is a slight difference in the matter of the orchestra as compared with the piano.

Most piano pieces are not, strictly speaking, merely melody and accompaniment. In a very great many of them the accompaniment is as important as the melody, and the more pianistic they are the more true this is. Think, for instance, of some of the very familiar pieces—Chopin's *Revolutionary Etude*, Sinding's *Frühlingsrauschen*, Heller's *If I Were a Bird*, etc.—and try to imagine what they would be without the flashing accompanying figures!

Now, some orchestra pieces have these same qualities. Wagner was fond of working out his motives with a maze of accompaniment—like the *Entrance of the Gods into Walhalla*, the *Ride of the Walküre*, Siegfried's *Forge Song*, etc.—but the great majority of orchestra music, even Wagner's music, possesses no such feature whatever and must be subjected to a very complete arranging process before it becomes real piano music. There are many arrangements, as every pianist will know.

It is evident, then, that since orchestra music must be very much arranged for the piano, piano music must be to an equal extent re-arranged for the orchestra. First of all, the "roaring" which is produced on the piano by the use of the pedal—those magnificent fortissimos during which the pedal is held down, and the dampers off the strings, until many notes are sounding which do not belong to the harmony—that sonority which adds so greatly to the effectiveness—must be imitated on the orchestra, and evidently must be imitated by some other means, since the orchestra has no pedal. The orchestra has no pedal, nor do orchestra tones "die out" as do piano tones. So certain things become clear. If a sweeping scale is played on the piano with the pedal down, all of the notes of that scale will be heard sounding at once. Naturally the same effect will not be produced on the orchestra if only the notes of the harmony are sustained, which would sound, in such a case, worse even than to have all of the notes of the scale sustained at once.

The orchestra writer overcomes that difficulty by what is called "motion," which may be counterpoint, or may be development of the harmony. In orchestrations of the classic school the motion was given mostly to the second violins and violas, and these instruments, even today, are in many cases used in a similar manner. This motion may consist of anything from a simple up-and-down movement between two notes of the chord to a sweeping arpeggio back and forth across all four strings, from a tremolo to trill or scale.

But in most cases, whatever form it takes, it is not intended to be very clearly heard. Here is a passage from *Tristan* (page 440 of the full score) that illustrates this. (Ex. 3.)

Ex. 3



[To be Continued]

A SUCCESSFUL SINGER MUST KNOW MUSIC, SAYS CLAIR EUGENIA SMITH

"What a mistake for the young singer aspiring to a musical career not to realize the need for a thorough musical education!" Clair Eugenia Smith, mezzo soprano, is quoted as saying in a recent newspaper interview.

"As Americans, we have a deep-seated conviction that we can accomplish anything we set out to do in at least half the time that it takes anyone else, and we look with considerable disdain upon the slower Old World methods of study. Consequently if a child possesses a musical voice and a desire to develop it, her training is generally carried on, if at all, in the most desultory fashion until she is through school, with the thought that there will be time enough to decide whether she is to be a singer or a social secretary, for instance.

"Perhaps the child grown a little older begs for worthwhile instruction. Then how often do we hear: 'My little girl is just determined to be a singer and she is begging so hard for lessons I guess I'll have to give them to her. But I won't allow her to overwork while she is going to school; and I simply won't spend a lot of money on her lessons. She is too young; and besides, how do I know that she is going to amount to anything? I think I'll let her go to that Professor Jones who has just come to town. He is such a nice looking man and he doesn't charge much.' 'But,' some wise friend may suggest, 'since she is so young why don't you let her study something else that will help? Piano, for instance.'

"Piano?" the parent says pityingly. 'But she sings! She is going to be a grand opera singer. Why should I waste time and money on something she doesn't need? Besides, she hates piano. It is so slow.' 'But languages,' the friend persists. 'She will need them for opera.'

"Well," the parent answers vaguely, 'I think she does get some French in school—or is it Spanish?'

"And so the young voice, that most delicate of instruments, is placed in the care of a man who, so far as the parents know, has nothing to recommend him but good looks and low prices. Then, at seventeen or eighteen, the young aspirant finds herself with a voice, which, if heaven has been merciful, has not been too badly hurt by ill-usage and incompetent training; a certain natural facility in reading at sight simple tunes; a knowledge of things musical which leaves her with a certain haziness as to whether it is Rachmaninoff or Heifetz who sings that ugly Russian thing about the flea, and other such facts as one would glean from a promiscuous collection of Victrola records.

"The training of the voice must not begin too early, it is true, the time depending more upon physical development than years. But every singer who hopes for success must know music—let me emphasize that. Ear-training,

sight reading, at least a bowing acquaintance with the fundamental rules of harmony, sufficient knowledge of piano to play simple accompaniments—every singer should have them. And always, there should be grasped every possible opportunity to become familiar with the composers and their works through the opera, the orchestra, and recitals not only in the field of song but in the various instruments."

Hadley Conducts Philharmonic

Myra Hess will be soloist with the Philharmonic Orchestra, directed by Henry Hadley, tonight, January 11, at Carnegie Hall. Miss Hess will play Beethoven's fourth concerto for piano in G major. Deems Taylor's Tone Poem, The Siren Song, will be performed for the first time at these concerts and the rest of the program will include Saint-Saëns' Carnival of Animals, with Miss Marshall and Mr. Schindler as assisting pianists; the overture to Humperdinck's Koenigskinder and Strauss' Don Juan. Tomorrow afternoon, Miss Hess will again play the Beethoven fourth concerto, and the Koenigskinder overture and The Siren Song will be repeated from the Thursday program. Two Wagnerian excerpts, Tristan's Vision and the Morning Dawn and Rhine Journey from Götterdämmerung, will complete the program.

Next Sunday afternoon, at Carnegie Hall, Mr. Hadley will lead the Philharmonic Orchestra in Tchaikowsky's fourth symphony, Chadwick's Anniversary overture (new at these concerts), Saint-Saëns' Carnival of Animals, with Miss Marshall and Mr. Schindler as assisting pianists, and two selections from Die Meistersinger—the Dance of the Apprentices and the Finale.

Thibaud's Return Recital

Jacques Thibaud will give his second New York recital at Town Hall, Sunday afternoon, January 21. A fine program will be rendered, which will include: Beethoven D major sonata; with Charles Hart at the piano; Mendelssohn concerto, Chausson's Poem and a group of shorter pieces. This will be Mr. Thibaud's first performance of the Mendelssohn concerto in New York City in twenty years, as he has played it only once previously, in January, 1903, with the Metropolitan Opera House Orchestra, under the direction of Felix Mottl.

Klibansky Returning From Europe

Friends of Sergei Klibansky have received from him a card written on board the S. S. America on his way to Europe where he spent the holidays. He writes that he will return January 15.



Photo by Bain News Service

CLAIR EUGENIA SMITH

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Allegro molto

Adagio

Allegro vivace

Dramatic Poem, "La Mort de Tintagiles,"..... Loeffler
Op. 6,

Solo Viole d'Amour, Samuel Lifschey

Symphonic Poem, "Don Juan," Opus 20..... Strauss

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Nikolai Sokoloff

Thomas to Sing for Reconstruction Hospital

Every now and then one hears of "charity affairs," but seldom are they conceived of and carried through entirely without expense. An exception is the concert to be given for the Reconstruction Hospital on this afternoon, January 11, at Aeolian Hall. This will be a genuine benefit performance.

John Charles Thomas, the popular American baritone, will give his services complimentary, the Aeolian Hall management will lend the hall, the concert direction will be gratis, and no war tax will be collected. And this is how it came about:

John Charles Thomas had been engaged to sing at a private soiree on November 7 at the home of Edward T. Stotesbury of Philadelphia, but, due to the death of a relative of the Stotesburys, the affair had to be cancelled. Mrs. Stotesbury, feeling that it was her place to make good the engagement, conceived of a brilliant idea. She got in touch with Thomas' manager, and suggested that a worthy charitable institution (preferably one for maimed veterans) be selected, and that Mr. Thomas sing for its benefit. Mrs. Stotesbury wished to pay both the artist and the management fee. But when his manager laid this plan before Thomas, the young man asked, "Do you need the money that bad?" "Not I," replied the manager. "Then," continued Thomas, "let's make it a real benefit performance. I'll sing for them gratuitously if you will undertake the management on the same terms. And please tell Mrs. Stotesbury that I shall be happy to sing for her whenever she is ready."

Without any loss of time, the Reconstruction Hospital was consulted and plans were laid for the event. The hospital patients have all been invited to attend, and the balance of the tickets will be placed on sale to the general public. The gross proceeds of this concert, without any deductions whatsoever, will go to the Reconstruction Hospital unconditionally.

Augusta Cottlow and MacDowell Works

It is pretty well agreed that in the interpretation of MacDowell's piano works Augusta Cottlow may be regarded as a splendid model. She has championed his music at home and abroad for many seasons; in fact, some of his pieces had their first European hearing under her hands, and it is doubtful if the second concerto has had more performances by all other pianists combined than Miss Cottlow has given it with numerous orchestras.

As was to be expected, MacDowell is again represented in Miss Cottlow's New York recital program this season; last year she gave the Tragica sonata and this time she is offering the Norse, one of the most colorful, finely developed of the composer's creations.

Gabrilowitsch as Pianist and Composer

Ossip Gabrilowitsch will play a group of his own compositions at the charity concert at Town Hall on Sunday evening, January 14. The other artists who will participate are Anna Melchik, the new Russian contralto, and Joseph Borissoff, the Russian violinist.

Levitzi to Play New Composition

Misha Levitzi will include a new composition of his own, a gavotte in classic style, at his last recital of the season in Carnegie Hall on the evening of January 24.

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THE FINALE

By Burr Chapman Cook

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THE girl had finished setting the table. It was a simple enough operation as there were but the two places—one for her mother, and one for herself. She had arranged the cups and saucers with great care and given a final, smoothing touch to the small centerpiece. A shade of melancholy crept into the dark eyes and a quiver passed over the firm lips as she crossed to the colonial window that opened upon the terrace, and stood looking out across the garden.

Along its cool, secluded paths were rows of lilac bushes bursting into blossom. The sun was setting—lavender and gold—against rolling hills that rose, tier upon tier, until they lost themselves under the shadow of the Blue Ridge. The wind was heavy with the scent of flowers.

"My thirty-first birthday tomorrow."

The thought seemed to startle her from her reverie, for with a weary, little sigh she left the window and passed into the adjoining room. Her mother would be ten minutes late; it was invariably the rule—as everything else was invariably the rule—the hours, days, and months came and went with the same monotonous regularity. Dances and parties in the village, the few social affairs that had kept fresh the memories of the past, had now ceased. One by one her own set had grown up, married, and drifted away, and with their disappearance the care of her mother and the duties of the house had become the final and only form of diversion. As for her music—her career—that tantalizing will-o-the-wisp—some days seeming so hopefully near and others, so desperately far—the grim reality of the sacrifice it entailed was beginning to cross swords with all the instincts of her nature.

After a moment she seated herself at the piano, which stood open and inviting in one corner of the music room, and ran her fingers gently over the keys. She hesitated a moment, struck a full, open chord in the bass, and then entered upon the theme of a melody. A piece of her own composition, all unawares it paralleled the narrative of her life—the joyous spontaneity of youth sparkling through its bright opening measures, the gradually modulating tempo, the slower, almost plaintive resolutions—fired here and there with a burst of passionate crescendo—all leading finally into the sad little refrain that flowed, haltingly, almost unwillingly from the instrument.

She played without looking at the keys, her eyes gazing off into space, her slim fingers caressing the notes, lingering with the soft harmonies. Suddenly the music fluttered, hesitated, and came to a stop in a low minor chord. She fumbled over the keys for a few seconds, trying first one combination and then another, apparently unable to effect a satisfactory conclusion. She rose despondently.

"My finale," she murmured. "My beautiful, hopeless finale! Somehow I can't seem to find it."

Stepping into the hall she waited at the foot of the stairs. Her mother was descending; a little old lady with gray hair and gray eyes, wearing a faded scarf wrapped tightly about her shoulders. Her features were finely moulded and would have been beautiful but for a shade of annoyance that occasionally passed over them. She smiled inquiringly at her daughter as they went arm-in-arm in to supper.

"I thought you intended to stop your practicing during the summer, my dear," she remarked after they were seated and the girl had begun serving.

"So I did, mother. But I thought I would try to compose the finale of my piece before I stopped altogether. It's been haunting me of late."

The other glanced up at her daughter over the tea-cup. "You really must not worry so over your music, my dear—your finale. You really must not. I have told you so many times that you can't expect to sit down and hammer it out. It's got to be inspirational—a sort of inner conviction. You've got to feel it. Ah, well, you never take my advice. You must remember, until I married your father, I went through much your same experience."

"I know, mother, I'll try not to worry," replied the girl, and an infinitely tender expression came into her face as she reached over and petted the wrinkled hand. "But it is aggravating to find that you can't end a thing, especially when the beginning was so easy."

The mother smiled across at her with a look in the gray eyes that for a moment obliterated the shade of irritation brooding there.

"You've been a good daughter. I don't know what I would have done without you all these years—I really don't. I suppose I'm getting old and cranky—Oh, I know, but I am. Yet, after all, it's because I am ambitious for you. I want you to succeed. I want my daughter to be a great musician. That means work, and study, and sacrifice, and self-denial."

"You're not old, nor cranky either, mother," smiled back the girl, "and half the time I haven't appreciated the help you have given me. Oh, I know, but I haven't." After a moment she added: "Henry has set out a new bed of tulips and the hyacinths are coming up beautifully."

"That reminds me! I meant to tell Henry about those flower beds," sighed the other. "It's altogether too late

to put them to seed now. We'll have a bare spot there all Spring."

The girl said nothing. They ate in silence for a few moments. The old grandfather's clock in the hall ticked quietly, talking to itself in sublime indifference to its surroundings. A thrush was singing under the window, and from the distant valley came the faint bark of a dog. Finally the mother glanced up and the irritable frown was on her face.

"Did the grocer's boy leave those potatoes?"

"No, mother; he said he would have to wait until morning as he had to go out to Dr. Tyler's and the Asylum on this trip and the roads are bad."

"I did want those potatoes," fretfully. "I really did want those potatoes."

The following afternoon the girl was in the garden picking flowers. The day was still and sleepy, here and there small patches of foam-spun clouds lying at rest. Off in the distance the great hump-backs of the Blue Ridge were pencilled along the horizon, as though their tops slitted into rifts in the sky. She had filled her basket and was about to return to the house when her attention was arrested by the lone figure of a man. He was walking leisurely along the road and his nearer approach revealed a youth with light, wavy hair and smooth, well-defined features. He carried his hat in his hand, and, slung about his shoulders was a dark cape lined with satin. As the girl was turning away his gaze met hers. With a smile he approached the wall.

"Pardon me, but I have traveled far and I make bold to speak—if you will allow me?"

The other, half amused at the quaint manner of speech and impelled by the undeniable contagion of his boyish smile, responded:

"You may."

"I am a royal emissary," continued the youth, while a half serious, half whimsical smile played over his fea-

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Richmond (Va.) Times Dispatch.

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tures. "I bring pearls from the Rajah of all the Indies to the first Princess of the land. As 'all the Indies' are some distance from here and as I have tasted no fruit and no wine since my departure, I find myself parched for drink."

The girl considered him for a moment in mock perplexity.

"You seem to be some distance from home," she rejoined at length. "But, if your search for the 'first Princess' will be aided by the quenching of your thirst, we have a very excellent well in the rear of the house."

"Thank you so much," laughed the youth as he vaulted lightly over the low wall and approached her.

"The well is just beyond the garden," said the girl. He relieved her of the basket of flowers and, as he did so, she noted the refined, almost delicate features and the boyish expression of his face. "Do you come from the village?" she asked, as they walked under the grape-arbor leading to the rear of the yard.

"No, I am a stranger in these parts," he replied. "A wanderer. I chose to come out into the hills again because I had almost forgotten what the great, blue hills of my own home looked like." He made a sweeping gesture with his hand in the direction of the distant mountains. "I have decided that they are like these."

The other smiled sympathetically but repeated her question. "Are you from Richmond?"

The young man laughed.

"Much farther away than Richmond; from a large, swarming city that lies over there beyond the hills. It

is full of ridiculous people, scurrying about trying to fit their hopes and dreams to its rigid reality. An intricate task, I assure you."

They had stopped by the well and the girl had poured a dipper of the sparkling spring water.

"And your mission from the Rajah?" she queried smiling, as he replaced the dipper.

"My mission is to bring wisdom to the first Princess of the land," he replied softly. "I bring wisdom to whoever may want it."

"In that case won't you step inside and rest yourself?" invited his hostess. "Mother and I live so far from the village that we like to meet strangers occasionally and hear whatever news there may be of that big, outside world. . . . Perhaps a cup of coffee and a bite to eat would make you feel braver for your quest. And we are not averse to a few pearls of your wisdom, providing you care to leave them."

The other smiled, but seemed somewhat loath to enter. "I promise you I have forgotten my manners," he replied. "However, with such persuasion the wisest man were a fool not to accept. I thank you."

Together they entered the dining room, with its antique furniture and quaint air of distinction. Food was placed before him and the girl poured coffee while the stranger conversed with her mother. He spoke of many things, of the great city beyond the hills, of famous people he had known there, of their successes and their failures; but concerning himself he said nothing. It was not until he had finished eating and was about to leave that he volunteered any information about himself.

"I am a musician by profession," he began. He was talking to the girl, her mother having left the room. "I was last studying under Rubinstein and was about to make my debut in London when, on the night of the performance, I was suddenly taken ill." Here he paused as though recalling something very far in the past. "My hopes were crushed in the blossoming," he continued rather bitterly. The girl began to feel a real pity for this strange young man. She was almost sorry that he had spoken, for a shadow of something tragic swept over his sensitive, mobile features.

"Then you—you gave up your profession entirely?" she queried, leaning toward him across the table.

"I gave up my profession," he replied slowly.

"How hard that must have been!"

"Nobody knows how hard," he muttered. "But still I have my consolations." His mood changed abruptly. "Sometimes when I am thinking about it, I have a vision—visions are wonderful things. I see, golden and far away, an island of the Hesperides—somewhere this side of Paradise—and on the island is such an opera house as never was in any land. And from this opera house music is forever sounding forth. All the great musicians are gathered there and all are singing and playing together—Malibran and Jenny Lind, Scalchi and Ole Bull, Mozart and Chopin. I am standing in the wings waiting my turn to go on. And every two minutes the conductor stops the orchestra while scores of huge bouquets are handed across the footlights to the artists."

"That is surely a beautiful vision," laughed the other. "Yes," returned the stranger; "and I sometimes wonder if visions aren't as beautiful as the real thing—certainly they are more enduring."

They were rising from the table when suddenly a subtle change came over the face of the man. He seemed to be gazing through and beyond her into the next room. In his eyes was a weird, far-off look. He controlled himself with difficulty.

"I—I beg your pardon," he finally stammered. "I had not noticed the piano. In fact, I had hardly expected to—Please let me play it!"

"Why, of course," replied the other. "I should be delighted to have you." She followed him into the next room. "That is Chopin on the rack now. If you prefer Beethoven, or—"

"Chopin!" he breathed. "Let me play Chopin." He opened the folio with almost caressing tenderness.

It was the ravishing Fifth Nocturne and the girl stood transfixed, overwhelmed, as he entered fully into its enchanting spell. It grew fuller and fuller, deeper and deeper, filling that little room with a wealth of harmony it had never known. This was no mere student who sat before her, but a master—a genius! When he at length had finished and wheeled about on the stool, she stood gazing upon him in silent wonderment. The stranger looked at her a moment, then rose with an easy bow.

"You see, I have forgotten my manners completely," he remarked. "Now it is your turn."

"Oh, really," she protested; "I would not attempt anything after—after that."

"I insist," he replied quietly and without a smile. In a sort of trance she found herself seated at the instrument. An idea came to her.

"I will play you a melody," she said; "and when I have finished tell me the composer." She turned and struck a full, open chord in the bass, then began playing her own composition. With a touch and precision almost as firm and masterly as that of the man, she entered upon the joyous, sparkling measures of the opening theme. She played as she had never played before. Conscious of the other's critical attention she seemed inspired to her best efforts. There followed the gradually modulated tempo, the

(Continued on page 47)

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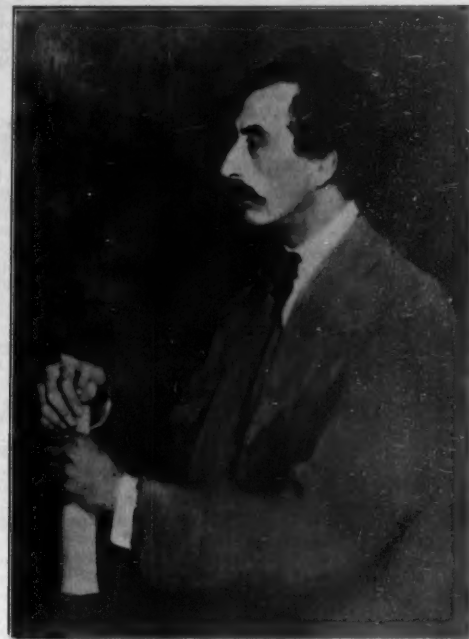
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St. Lawrence Choir, Student Symphony and College of
Music String Quartet Give Special Programs

Cincinnati, Ohio, December 23.—Just prior to its holiday vacation the Cincinnati Symphony Orchestra gave three concerts here. Fritz Reiner, the new director, was so delighted with the progress the orchestra has made that at his suggestion rehearsals were suspended until December 28. Owing to the fact that it was the 152d anniversary of Beethoven, the big feature of all the concerts was the fifth symphony in C minor. It was excellently played and served to add new laurels to the well deserved popularity of both the orchestra and its new director, Fritz Reiner. The audience received it with marked enthusiasm. The opening number of the symphony series concerts was the Death and Transfiguration by Strauss. The soloist was the leading cellist, Karl Kirksmith, who chose for his selection the concerto by Saint-Saens. His interpretation of this charming work was very satisfying and the impression made on the audience was quite marked. The applause was so prolonged that he played an encore, Le Cygne, by Saint-Saens, accompanied by the harpist, Joseph Vito.

The fourth popular concert, December 17, at Music Hall, was made up of unusually serious compositions, featuring works by Beethoven. Aside from the fifth symphony, the numbers were the Leonore overture, No. 1, and the E major concerto for piano, No. 5. The soloist, Marguerite Melville Liszniewska, a member of the faculty of the Cincinnati Conservatory of Music, played the concerto, with clarity and musicianship.

ST. LAWRENCE CHOIR GIVES FINE CONCERT.

The St. Lawrence Church choir gave its first concert of this season's series, December 14, at Emery auditorium, under the direction of J. Alfred Shehl. The advance that this organization of men and boys has made since its last appearance was notable. Of the number of selections rendered, those sung a capella enabled the choir to show to the best advantage. The American Flag, composed by the director, was most enjoyable. A delightful number, Concordia Lactitia, was repeated. The soloists were Robert J. Thuman, Herman Dittmer and Raymond Holthaus. Joseph Vito, harpist, was unable to appear, and his place was taken by Alma Beck, contralto. She sang two groups of songs by Strauss, Brahms, Harling and Griffiths. The accompaniments were played by Irene Gardner.

CINCINNATI SYMPHONY IN DAYTON.

The Cincinnati Symphony Orchestra played in Dayton, Ohio, on December 21, at the Victory Theater, under the auspices of the Dayton Symphony Association, Mrs. H. E. Talbot, president. The soloist was Marguerite Melville Liszniewska. This was the first of three concerts to be given this year in that city.

STUDENT SYMPHONY ORCHESTRA PROGRAM.

A concert was given by the Student Symphony Orchestra of the University of Cincinnati, at Emery auditorium,

December 18, under the direction of Karl Wacker. There was a large and appreciative audience present, and the progress of this body of student-players from different schools augurs well for the future. Some of the numbers played were the Rosamonde overture, by Schubert; the Haydn Symphony in D major, the ballet suite La Source, by Delibes, and the Finlandia tone poem, by Sibelius.

MODERN ITALIAN COMPOSITIONS PERFORMED.

The second concert of the series by the College of Music string quartet was enjoyed at the Odeon, December 19. The quartet members are Emil Heermann, first violin; William Morgan Knox, second violin; Carl Wunderle, viola, and Walter Heermann, cello. They were assisted by Romeo Gorno, pianist. The program was somewhat unique, being made up of compositions of the modern Italian school, and including the Respighi string quartet; a sonata for cello and piano by Malipiero, and five pieces for string quartet by Alfred Casella. The concert was a fine exemplification of this modern school and was most gratifying.

NOTES.

The music department of the Cincinnati Woman's Club gave a Christmas program, December 16, under the direction of Minnie Tracey.

The New Born King, a cantata by Loveland, was sung at the Northside Christian Church, December 17, where Mrs. L. A. Rixford is organist and director.

Edward Timmerman, a gifted pupil of Lillian Arkell Rixford, of the College of Music, gave recitals in Batesville, Ind., and Middletown, Ohio, recently. Rosemary Ellerbrock has been engaged as organist at the Universalist Church and Helen Barr at the Presbyterian Church, Pleasant Ridge. Both are pupils of Mrs. Rixford.

Lillian Aldrich Thayer, of the Cincinnati Conservatory of Music, has received a very pleasing account of the success of Lyndon Street, one of her former pupils. In addition to being director of music at the Shortbridge High School, Indianapolis, Mr. Street has charge of all the musical organizations of Butler College and a choir position in a prominent church.

Dan Beddoe, of the Cincinnati Conservatory of Music faculty, appeared in Handel's Messiah at Berea College, Berea, Ky., December 18. On this occasion Minnie Leah Nobles, a pupil of Mr. Beddoe, sang the contralto solos.

The final Saturday noon recital before the holiday season was given at the Odeon, December 16, by the students of the College of Music. On January 2 classes will be resumed at the college.

The Meltone Musical Club held a masque party on December 20 at the home of Mrs. Frank Lewis. Christmas carols were sung by the members.

Herman R. Rafalo's pupils gave a violin recital on December 19 at the Jewish Community House.

The pupils of Charles J. Young were heard in a piano recital, December 17, at his Clifton studio. Arthur Silbersack and Gertrude Evers, sopranos, and Claude Wagner, violinist, assisted.

A recital by the pupils of Elizabeth Cook, teacher of piano at the Cincinnati Conservatory of Music, was given on December 20 in Conservatory Hall.

Spohr's Last Judgment was sung in part by the St. Paul's Cathedral Choir on December 17. The quartet included Wilmina Hamman, soprano; Lea Daulton, alto; George Keller, tenor, and Al. Schmicke, bass. C. Gray was the organist.

Robert Maitland Scores in London Concert

Robert Maitland made his initial appearance at the "Thursday (Classical) 12 o'clock," at Aeolian Hall, London, on the afternoon of December 14. In commenting upon the concert, the critic of the Daily Telegraph said in part: "Five of Schubert's most inspired songs, sung by that great stylist, Robert Maitland, and the cello playing of (etc.) . . . Mr. Maitland's singing in itself was a complete delight. It is fired with conviction and the power which is born of lofty conception. With the accompaniments of Mme. de Lara he brought new life and light to all that he sang, and especially to the An die Leyer and Am Grabe Anselmo's."

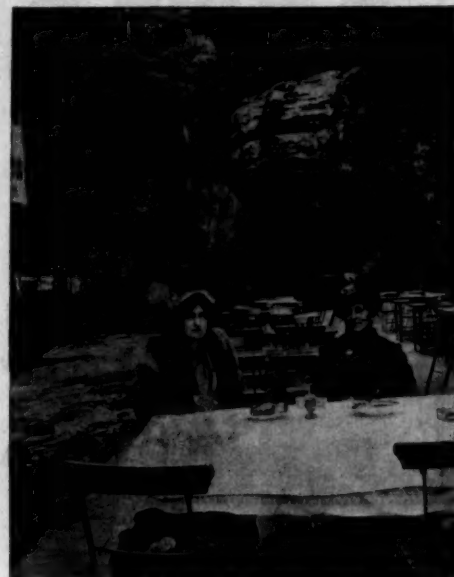
Mr. Maitland expects soon to give a recital or two in Berlin and other points, of which mention will be made later.

First Friedman Recital

On Saturday afternoon, January 13, Ignaz Friedman, Polish pianist, will give his first New York recital this year at Aeolian Hall, when he will play a program that will include: Rondo by Mozart, Bagatelle by Beethoven, four Chopin numbers, Standchen by Schubert-Liszt, Erlking by Schubert-Liszt, and The Bat by Strauss-Godowsky.

Estelle Gray-Lhevinne Begins Important Tour

During her extensive tours during the past seasons, Mme. Gray-Lhevinne found popularity and "salability" were keeping her so busy she would have to take drastic measures in



ESTELLE GRAY-LHEVINNE AND HER MOTHER.
The latter now on tour with her violinist daughter, snapped in the Bohemian Alps.

order to get concentrated time to develop a certain series of recital programs made up of novelties gathered from the unacknowledged music and interesting stories about the music she found in her travels all over the world. So for an entire year she retired from the concert platform but is now returning with an important tour, offering, besides the old favorite programs which have made her so beloved to a wide public, some five or six new recital programs built around heart appealing themes.

Mme. Gray-Lhevinne left California January 2, giving seven recitals en route to New England as the start of a tour which will take her into nearly every corner of the United States, east of the Mississippi, before summer.

Mme. Gray-Lhevinne has been accompanied by her mother on many former tours and Mrs. Gray is again traveling with her daughter.

Namara's Boston Success Makes Deep Impression

On December 17, Marguerite Namara appeared in recital for the Boston Athletic Association, with members of the Boston Symphony Orchestra playing her accompaniments. "Ecstasy is the only word to describe the condition of mind when Namara sang to our members today," was the telegraphic message received by the artist's managers from the chairman of the entertainment committee, followed by a letter in detail describing her success:

"My telegram of yesterday only mildly expressed the delight Mme. Namara gave our capacity audience at the Club House on the occasion of her second concert appearance in Boston. Handicapped by the worst weather conditions imaginable, with a heavy snowfall turning into sleet, our members turned out to the capacity of the room, and accorded her a welcome such as anyone should feel proud of. She was as beautiful and fascinating as ever, and in splendid voice, and those who braved the storm went away fully repaid and very enthusiastic. During the last week I have been flooded with requests from the outside for an opportunity to hear her, but had to refuse; and I feel that the time is right for her to come to Boston and give the public an opportunity to applaud her talents. I hope you can accomplish it, for our public has altogether too few artists of her ability in the concert halls."

Marie Caselotti Scores as Gilda

Marie Caselotti, wife and pupil of the well known New York vocal maestro, Guido H. Caselotti, appeared as Gilda in a performance of Verdi's Rigoletto on December 28 in Gabel's Theater, New York, which was given by the Columbia Opera Company of New York, Inc. That Mme. Caselotti won the hearts of her audience is evidenced by the fact that, after singing Caro Nome, the applause was so pronounced as to interfere with the continuation of the performance for several minutes. She was in excellent form, her voice being of a silken quality with unusual brilliance for a coloratura soprano. Five curtain calls were accorded her after the third act, and, in addition, she received a large bouquet of American Beauty roses. Others in the cast whose work merited praise were G. Spilotos and G. Martellotti.

Mme. Caselotti is now engaged by the International Grand Opera Company to sing all the leading coloratura roles on its tour which started in Easton, Pa., on January 9. On this occasion she sang the title role in Lucia.

Guilmant Organ School Begins Winter Session

William C. Carl has returned from Pinehurst, N. C., where he has been spending the holiday vacation golfing. The winter term at the Guilmant Organ School has begun its sessions with all of Dr. Carl's time fully booked.

The Master Class, under his personal direction, will take up special work and cover several subjects of practical value to organists. The sessions are held every Wednesday during the school year.

Several of the students have recently received appointments as organist and choir master, and have begun their engagements.

"Captivating both in his singing and in his manner." — Winona, Minn., Republican-Herald.

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Program by Modern Dutch Composers a Special Feature—Orchestras Play Other Late Compositions—Loevensohn and Mengelberg Delight with Joint Recital—American Pianists and Singers Attain Distinction

Amsterdam, December 9.—The Queen's annual visit to Amsterdam, which has just taken place, has been the occasion for social and musical festivities galore. This annual visit being looked forward to as an event of great importance, it is only natural that lavish preparations should be made for the Queen's entertainment, and the musical season is usually planned so as to reach its climax during her presence here.

Of especial interest was a concert given at the Concertgebouw, which had a truly national flavor, inasmuch as the Queen and her court were present to hear a program devoted entirely to the works of Dutch composers. Almost unknown outside the frontiers of little Holland, the composers represented on this program are very active, and, if for nothing else than to acquaint the rest of the world with their work, this concert was one of national importance.

Johan Wagenaar, director of the Royal Conservatory at the Hague and a composer of much talent, was represented by his overtures to *The Taming of the Shrew* and *Cyran de Bergerac*, as well as by excerpts from his *Aladdin* and *Bed'El Budux*. Though not revealing any striking originality, he nevertheless demonstrated a mastery of form and an unusual facility in orchestration. His idiom seems to be a sort of halfway between Wagner and Strauss, although never venturing beyond the realm of the latter. In one respect, however, he is quite remarkable, and that is as a pedagogue, having a number of pupils who soon will, or already do, outshine him as a composer.

Probably the brightest star of these is Willem Pijper, who is at present causing much comment in musical circles. Compared to him, Mahler and Schönberg seem old-fashioned. In his second symphony, which he conducted himself, one vainly sought the clue to his train of thought. This second symphony gives the impression of being created by a man who knew what he wanted, nevertheless I am sure that very few others did. One heard the strangest noises and combinations, which seemed to express, in a sombre way, ideas of musical irony. Pijper, however, has written music much more pleasant to one's auditory nerves, namely, a sonata for violin, one for cello, and his first symphony. There is no doubt about his holding the most prominent place among all the young Dutch composers.

At the same concert, two other pupils of Wagenaar, Van Anrooy and Van Goudoever were represented: the former by his rhapsody *Piet Heijin*, cleverly built on national themes, and Van Goudoever by his suite for cello and orchestra, written in the style of modern dances. This work, combining piquancy and lovely color effects, was splendidly performed by the composer and met with a successful reception.

MORE MODERN MUSIC.

At another orchestral concert, conducted by Cornelis Dopfer, two compositions of the modern French school, Darius Milhaud's *Protée* and Debussy's *Iberia*, deserve mention. Besides these, special mention is due Ernest Schelling's *Impressions of an Artist's Life*, which was heard here for the first time and received a very flattering reception.

Aside from being a rather pleasant change, there was nothing especially noteworthy about an all-Russian program which Mengelberg gave, excepting Glazounoff's fine fourth symphony, a work heard here much too seldom. A novelty, of which much was expected, was a symphony by Lazar Saminsky, but it turned out to be rather uninteresting. Mengelberg conducted the entire program with that authority and artistic finish to which we have long become accustomed through his conscientious effort with all his programs, even those which happen not to contain works by Mahler.

Mengelberg's well known Mahler fanaticism made itself even more strongly felt, when, not satisfied with several performances thus far this season of that master's Ninth Symphony, he has just produced it here again. Little wonder that the boundless enthusiasm with which he conducts this work should be contagious to his audiences. On this occasion, it was not only wonderfully interpreted by Mengelberg, but splendidly performed by his men as well, and the success achieved by both was extraordinary.

DELIGHTFUL CHAMBER MUSIC.

A concert which was a real event, and one that aroused the enthusiasm of a crowded hall, was the joint recital given by Marx Loevensohn and Mengelberg. A concerto by Phillip Emanuel Bach for cello, played by Loevensohn and accompanied by Mengelberg at the harpsichord, was a performance of rare artistic subtlety; and a sonata by Bocherini was beautifully played by the cellist, to an accompaniment of great precision and delicacy by Mengelberg. The second half of the program was devoted to works by Schubert and Schumann. It was the purest delight to hear these two admirable artists interpret the music in all its nobility and simple beauty. As can be imagined, their success was a memorable one.

Among other chamber music concerts, which deserve notice, was that of the Holland String Quartet, appearing in the Beethoven cycle instituted by the local impresario, Felix Augustin, who has engaged well-known interpreters of chamber music from various countries. It is highly interesting to hear Beethoven performed by musicians of different nationalities. The Italian Trio (Consolo, Serato

and Mainardi), recently heard in the cycle, is not a very happy combination, lacking balance through Serato's inaptitude for chamber music. This was even noticeable in a sonata evening here a few weeks ago, when, with Consolo, he played sonatas by Busoni, Respighi and Pizzetti.

AMERICAN PIANISTS HEARD.


Besides Ernest Schelling, who played the F minor concerto of Chopin under Mengelberg, we recently heard Percy Grainger, and both of them scored strikingly. Mr. Grainger followed his orchestral appearance with a recital in which his virtuosity and musicianship were again much admired, although, strange to say, in playing some of his own works, he failed to arouse any enthusiasm.

It seems strange that a pianistic giant, as Moriz Rosenthal unquestionably is, should be so little known in Holland until the last two seasons. His playing and colossal genius need no description here; suffice it to say, that the success he had at his recent recital here was phenomenal and will remain unforgettable.

AMERICAN SINGER PLEASURES.

Harriet van Emden, American soprano, attained a real success in her recent song recital here. Her voice is one of much clarity and suppleness, which qualities she had ample opportunity to show in a group of lieder by Mendelssohn and Richard Hageman, of Chicago, as well as in arias by Mozart and Bellini.

Other vocalists gaining favorable attention were Emmy Leisner, long a favorite here, who again aroused her audience to much enthusiasm by her charming vocal gifts, and



"She is a singer of rare gifts and attainments, whose work shows serious purpose and fine mentality, as well as the natural endowment of voice."

The Buffalo (N. Y.) Express said the above about May Peterson, soprano of the Metropolitan Opera Co.

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Mia Peltenburg, a rising young Dutch singer, as soloist in Mahler's fourth symphony, conducted by Cornelis Dopfer.

SCHMULLER'S BACH PROGRAMS.

At the second program of this series, Alexander Schuller again astonished us with his great knowledge. There seems to be nothing in violin literature he does not know. On this occasion he played, besides a Partita, the first solo sonata in G minor, and the double concerto, in which he had the assistance of his pupil, Sepha Jansen. It was only recently that he played the Busoni concerto with the Concertgebouw Orchestra, the first audition given to this work here since Telmanyi played it twelve years ago.

S. K.

Schelling Plays His Suite Fantastique for Fiftieth Time

When Ernest Schelling appeared with the New York Philharmonic at Carnegie Hall on December 31, he established a record by playing his own Suite Fantastique for the fiftieth time. This composition has acquired an international vogue on symphonic programs, and such a record of public performances for a living composer-pianist is one of which he can be justly proud. This number of performances includes such widely separated musical world centers as London, New York, Petrograd, Rotterdam, Amsterdam, The Hague, Rome, and Paris. Mr. Schelling has had the support of such distinguished conductors as Nikisch, Damrosch, Muck, Stransky, Mengelberg (to whom the composition is dedicated), Fiedler, Stock, Richter and many others.

Pietro Yon at Philadelphia Theater

Pietro A. Yon, eminent concert organist and honorary organist of the Vatican, Rome, Italy, played a week's engagement as soloist at the Stanley Theater in Philadelphia commencing December 18. Mr. Yon, who is known in all

parts of the world, holds the distinction of receiving what is considered the highest salary ever paid an artist for a week's engagement at the theater. His work was highly appreciated by the local press, and by the audiences which packed the auditorium at every performance.

Mr. Yon closed his master course in Philadelphia on December 23, and played at St. Francis Xavier's Church, New York, on December 25 (Christmas Day). He will continue to teach at the Yon Studios, Carnegie Hall, New York, alternating his many out-of-town public appearances with his teaching here. Never before has Mr. Yon had so many artist pupils enrolled (with an additional waiting list) as this season, which is another proof of his growing success as an instructor.

Recital at the Cornish School

An interesting recital at the Cornish School, Seattle, Wash., was that of January 3 when Sara Y. B. Peabody presented her pupils—Mrs. Harry Rudabeck, Mrs. James N. Clapp, Mrs. J. R. Nichols, Constance Hart, Lois Landerdown and Ella Goff—assisted by Elizabeth Onsum, violin pupil of Maurice Loplat, and Kathryn Hazen, piano pupil of Anna Grant Dall, in a program of classical, romantic and modern compositions covering an unusually wide range of the best musical literature. John Hopper was at the piano. The program follows:

O Sleep, why dost thou leave me? (Handel), The Summer Wind (Bishop), A Memory (Parks), A Birthday (R. Huntington Woodman), O Mio Babbino Caro from Gianni Schicchi (Puccini), Mrs. Harry Rudabeck: duet, Sull' Aria from Marriage of Figaro (Mozart), Lois Landerdown and Ella Goff: Si Mea Vere Avaiant (Hahn), Beau Soir (Debussy), Serenade (di Nigero), Trees (Roebach), The Nightingale Has a Lyre of Gold (Whippley), Mrs. James N. Clapp: Gigue in G major (Mozart), Cracovienne Fantastique (Faderewski), Kathryn Hazen: Mattinata (Tosti), Vorrei Poterti Odiare (Denoudy), The Starling (Lehmann), Pluck This Little Flower (Ronald), Less Than the Dust (Woodford-Finden), Mrs. J. R. Nichols: Legende (Wieniawski), Elizabeth Onsum: The Nut Tree (Schumann), Pale Moon (Logan), Vale (Russell), Yesterday and Today (Sprose), and Robin Woman's Song (Cadman), Constance Hart.

A Busy Month for Flonzaley Quartet.

Beginning January 4 with Detroit, the Flonzaley Quartet played in St. Louis on January 6, and then without a day's interruption, Chicago, Buffalo, Cleveland, Niagara Falls and Geneseo. He will then appear in Ithaca, Aurora and Philadelphia, reaching New York January 15, one day before its Aeolian Hall concert. For the second New York program these musicians will play the following quartets: the Brahms A minor, Haydn's B flat major, and the G major of the Bohemian composer, Vitezslav Novak.

January 18 the quartet will give its second Boston subscription concert, then without a day intervening it will play Westfield, New Brunswick, Brooklyn and Washington. A second appearance in Washington will be a private engagement at the home of Mrs. Robert Woods Bliss, January 24.

From Washington the quartet will journey to Chicago for the second concert of its series in that city. A busy month, indeed.

Unusually Successful Appearance for Hackett.

Arthur Hackett made an unusually successful appearance with the Handel and Haydn Society in Boston, as tenor soloist in *The Messiah*. "Mr. Hackett, as always, pleased by the beauty of his excellently schooled voice," was the summing-up of the Herald. The Globe wrote as follows: "Arthur Hackett has been heard here more than once as tenor soloist in various choral works. He has never sung better than yesterday when he accomplished the rare feat of singing the florid parts of his solos with every note clear and distinct, yet suavely legato."

Mr. Hackett has been engaged by the Toronto Oratorio Society for its production of *Elijah* on February 6, and in Hamilton, Ontario, with the Elgar Choir.

Lily Strickland's Songs Broadcasted

Under the direction of Howard McKinney, the Rutgers College Glee Club sang on December 11 to the biggest audience in its history. From the twenty-fourth floor of the American Telegraph and Telephone Building, officially known as the WEAf broadcasting station, this well trained organization rendered a carefully prepared program. One of the features was an arrangement for men's voices of Lily Strickland's famous Bayou Songs, now regularly heard in concerts throughout the country. The glee club boasts of an exceptionally good baritone soloist in the person of Harold R. Lambert, to whom was allotted the solo parts in the Bayou songs. Mr. Lambert also broadcasted McKinney's De San'man's Song.

Jacob Gegna Recital, January 23

Jacob Gegna, Russian violinist, and a preparatory teacher to Prof. Leopold Auer, will give a recital in Town Hall on Tuesday evening, January 23. His program will be made up of compositions by Senaillie, Viotti, Bach, Levenson, Gilman, Mitnitsky, Wieniawski and Gerber-Gegna.

\$35,000 Organ for Town Hall

James Speyer has presented \$35,000 to the Town Hall with which to purchase a pipe organ which will be installed as a memorial to his late wife, Ellen.

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SCORES ANOTHER TRIUMPH

Kansas City *Amazed* at Her Genius

The Kansas City Journal, December 23, 1922.

It was *amazing* to hear such quality and volume of tone as Erna Rubinstein produced in the playing of Bruch's Concerto in G Minor. With apparent ease she tossed off the most complex passages *and was keenly aware of the lyric beauties of the Adagio movement*. The insatiable demands of the audience forced her to break the no-encore rule and repeat.

The Kansas City Times, December 23, 1922.

Her playing has very nearly everything it should have. *There is style, finish, serenity of bearing and depth and fullness of tone. She is now where most violinists never will be.* The Bach adagio she played as her encore (*the no-encore rule was suspended after she had been recalled eight times*) was probably done as perfectly as anyone in the hall ever will hear it played. *It was a rare thing.*

Second New York Recital of Season, Carnegie Hall,
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MME. ADA SODER-HUECK ON LICENSING TEACHERS

"Results Should Be Proof of Competency"

"Thousands of voices are ruined each year through wrong diagnosis and unnatural tone production," says Mme. Soder-Hueck, the New York voice specialist. "To spoil the chances and aspirations of a really gifted student



ADA SODER-HUECK

is nothing short of a crime and should be stopped, but the licensing of teachers will never help that condition. The faker has more time and backbone—bluff—to enable him to get away with reckless promises and flattering than the faithful voice builder whose time and mind is occupied in his or her work. There have been and always will be incompetent people in every profession. Licensing, it would seem to me, will only add to that pitiful condition. Who is the person to name the perfect tone? And who will judge the competent teacher? Shall he be a critic, an instrumentalist, a vocalist or voice trainer? The results achieved should be the proof of a teacher's competency. I very strongly believe in demonstration, and visitors are frequent at my studios. I plan to give a number of demonstration recitals as soon as my very busy season permits. The secret of vocal art is based on relaxation and control of the muscles. Result: perfect sound, so called timber; activity of the lips (result: pure and clear diction); and spiritual uplifting (result: artistic interpretation, poise and stage presence.)"

Hutcheson to Present Liszt Program

An all-Liszt program will be the fifth and last concert to be given by Ernest Hutcheson in New York City, in his series of five all-one composer recitals at Aeolian Hall, Saturday afternoon, January 20.

The B minor sonata, dedicated to Schumann, is chosen as the opening number of the program because "it is one of the mightiest peaks in the literature of the piano," says Mr. Hutcheson. "The form departs so widely from the sonata tradition that it might aptly be called a symphonic poem. Richard Wagner wrote to the composer his impression of this sonata as 'beyond all conception beautiful, great, lovely; deep and noble; sublime even as thyself.'"

A few brief notes will explain Mr. Hutcheson's preferences in the selection of the other numbers: "Liszt set three of Petrarca's sonnets, Nos. 47, 104, and 123 to music. As with the Liebestraume, he made duplicate though not contemporaneous versions for voice and piano. The 123rd is a lyrical inspiration, of the first order."

"The Funerailles dated 'October, 1849' is supposed to have been written in commemoration of Chopin, or possibly for other friends who died in that year of revolution. In any case, the Funerailles remains the most eloquent funeral

oration ever pronounced by a solo instrument. It is excellently only by Wagner's music to Siegfried's death."

"The concert study in F minor charms with its tracery of delicate technique; the rippling chromatic passage-work, distinctly Chopinesque, is employed with consummate taste and refinement."

"Liszt's two legends are true program music. Critically regarded in this light, I confess to a preference for the Sermon to the Birds. Yet the second is by far the more generally popular of the two."

"It has become fashionable, even in some musical circles, to dismiss the Hungarian rhapsodies with a sneer. This is shallow and unworthy. Much of what is said about the mazurkas of Chopin applies to these dazzling compositions. The Hungarian folk-music is almost unique in that it manifests itself in a purely instrumental, wordless form. Of gypsy origin, it was unreservedly adopted by the Magyars. Its improvisational essence, its violent extremes of gloom and gayety, led Liszt to seek a new form for its permanent embodiment."

"The thirteenth rhapsody was a favorite with Liszt, and one of the few he liked to play publicly. Therefore, I think it the most fit for a typical Liszt recital."

HARTFORD IS ENJOYING MANY FINE CONCERTS

Nyiregyhazi Soloist with Boston Symphony—Spalding Soloist with Local Orchestra

Hartford, Conn., December 28.—The first concert by the Boston Symphony Orchestra, under the local management of Frank A. Sedgwick, was given November 27 at Parsons Theater, with Erwin Nyiregyhazi as soloist. The program consisted of symphony No. 3 in E flat major, op. 55, Beethoven; prelude to the Afternoon of a Faun, Debussy; concerto in A major No. 2, for piano and orchestra, Liszt, and Stenka Razin, symphonic poem, op. 13, Glazounoff. The audience was large and enthusiastic. Mr. Nyiregyhazi made a fine impression and was recalled many times.

On the afternoon and evening of December 11 the Hartford Philharmonic Society, Henry P. Schmitt conductor,

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gave its second pair of concerts. Albert Spalding was the soloist. The audience was not large but was appreciative and enthusiastic. Mr. Spalding was in fine form and played the Saint-Saëns concerto, No. 3, B minor, op. 61, and a group with piano accompaniments. The orchestra played Schumann's symphony No. 1, B flat major, op. 38; Siegfried's funeral march from Gotterdammerung, and the Overture Solennelle, Tchaikowsky. Andre Benoist played the piano accompaniments for Mr. Spalding.

FIRST CONCERT OF HARTFORD CHORAL CLUB

The Hartford Choral Club (male chorus), under the direction of Ralph L. Baldwin, gave its first concert of the season December 8. A very large and appreciative audience was present. The program was well balanced and included many excellent numbers, several of which were repeated. Of special interest was a number by Harvey Gilbert, Gathering Song of Donald the Black, which had its second public performance at this time. Mr. Gilbert was present and at the conclusion was called upon by Mr. Baldwin to rise and acknowledge the applause. The accompaniments for the club were played by Carl McKinley and Marshall Sealey on two pianos.

CHAMBER MUSIC TREAT.

The Elshuco Trio gave a splendid program of chamber music in Unity Hall, December 6, under the auspices of the Musical Club. A large audience of music lovers was present to hear one of the real musical treats of the season. The following program was rendered: (Brahms) B major, op. 8;—new version; (Mozart) C major—Kochel collection, No. 548; (Schubert) B flat major, op. 99.

HISTORICAL SONATA RECITALS.

Eight historical recitals are being given by Alfred Troemel and Aurelio Giorni, under the auspices of the Hartford School of Music. Four of these are sonata recitals for violin and piano and four are piano recitals. On December 13 the third program of the series was made up entirely of Beethoven and consisted of sonata in C minor,

op. 30, No. 2; sonata in A minor, op. 23, and sonata No. 9, A major, op. 47 (Kreutzer).

RUSSIAN OPERA COMPANY.

S. Hurok recently presented the Russian Grand Opera Company in four performances. The operas given were Boris Godunoff, the Snow Maiden, Demon and La Juive. The performances were most interesting.

COMMUNITY CONCERT.

Much interest has been evinced in the Sunday afternoon Community Concerts, the first of which took place recently at the Broad Street Auditorium before a large audience. The following well known local artists appeared: R. Augustus Lawson, pianist; Laura Wheeler Ross, violinist; Carolin Washburn, violinist; Maud Tower Peck, pianist, and the Tempo male quartet, consisting of John T. Dowd, first tenor; William J. Carroll, second tenor; William G. Jones, baritone, and Thomas E. Couch, bass. T. E. C.

Concert in Memory of William Lyndon Wright

A fitting memorial concert was given January 5 in memory of William Lyndon Wright, at the University Heights Presbyterian Church, by the New York University Choral Society.

Mr. Wright was head of the music department of New York University, and virtually died in harness. A serious musician of high ideals, he labored hard in the interest and



MARGUERITE HAZZARD

uplift of his profession, although working under comparative difficulties, since good health was never his.

The program rendered was one arranged by Mr. Wright himself, to be given at the concert of the New York Choral Society, of which he was conductor, and the memorial committee carried out his program exactly as indicated by plans found in Mr. Wright's desk.

One indication left was the expressed intention of engaging Marguerite Hazzard, soprano, as soloist for this concert, and the committee also carried out this detail. She sang beautifully; many people waited at the door to congratulate her.

Gay MacLaren Opens New Theater

One of Gay MacLaren's October dates was to have been the opening of the new Avalon Theater at Grand Junction, Colorado. But this new building following the course of most new buildings, instead of being opened in October will be ready in January. Miss MacLaren is therefore making the long trip from New York to Grand Junction for January 12.

Walter Walker, the manager of the theater, is also owner and editor of the largest newspaper on the Western slope, and is presenting Miss MacLaren as one of a big artist series. Arthur Middleton and the Irish Regiment Band are two other numbers to appear in January.

Due to the uncertainty of making railroad connections, five days have to be allowed for the trip. But Miss MacLaren was very cheerful in speaking of it.

"One would do more than that," she said, "to help Mr. Walker out on the dating. He is such a splendid gentleman and it is always such a great pleasure to appear on his courses."

On the return, Miss MacLaren will appear at the State Normal, Kearney, Neb.; Kansas City, Kansas; Little Rock, Arkansas, coming across to Memphis and up into Ohio and Virginia for some late January dates.

Zerffi Pupil in Radio Recital

Roscoe Leonard, tenor, a pupil of William A. Zerffi, gave a recital by radio at the WJZ Station of the Westinghouse Co., on December 31. Mr. Leonard sang a varied selection of songs with such telling effect that enthusiastic comments were telephoned into the station during the recital. Mr. Leonard is the possessor of a voice of excellent quality and unusual power, its remarkable volume never failing to astonish his hearers, and yet his control of the mezza voce is equally satisfying. Helen Wright, a pupil of Ralph Leopold, assisted Mr. Leonard ably at the piano.

Mrs. MacDowell Much Improved

Mrs. Edward A. MacDowell, whose unfortunate automobile accident was mentioned in last week's issue, is reported as decidedly improved and on the way to entire recovery. The X-ray examination showed three broken ribs, but there were no internal complications. She is at her New York home, Stratford House, and will be confined to her apartment for several weeks more.

Frances Paperte in New Studio

Frances Paperte, mezzo soprano, formerly of the Chicago Opera forces, who recently returned from a western concert trip, has settled herself in a new studio apartment on Riverside Drive.

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ELLY NEY'S TRIUMPH

A few brief typical press comments, selected from extended newspaper reviews

ELLY NEY proved to an audience that filled Scottish Rite Hall last night her right to the title of "greatest woman pianist." She seemed to have discovered the heart of the instrument and through her own great sympathy, to have learned the secret of making it sing its message to human hearts. Mme. Ney can play Chopin, and with a purer realization of his aspirations than any man I ever heard.—San Francisco Bulletin.

ELLY NEY is one of the most profoundly satisfying pianists within my experience. She does not merely play notes; she lives in the music she is interpreting as though she were an indissoluble part of it. She is as completely musicianly in everything she touches as it is possible for a pianist to be.—San Francisco Chronicle.

MME. NEY is quite unlike any pianist who has ever been heard in this city, even considering both men and women. She has both technical power and magnetism wholly individual.—San Francisco Journal.

MME. NEY created nothing less than a sensation at her recital last night.—San Francisco Call.

PIANO playing glowing with such an inner radiance at one moment and at the next sparkling under the blows of a massive dynamism, I have not heard from a woman's fingers since Teresa Carreño last passed this way. For breadth of conception, grasp of structural plan, compelling poetic urgency, beauty of shifting colors and delicacies of touch combined with "orchestral" power, I would ask for nothing better than her readings of the first sonata of Brahms and the last of Beethoven. Madame Ney's technique is prodigious in its dynamic strength and its celerity.—San Francisco Chronicle.

MME. NEY is genuinely artistic in her interpretations of the great masters. In Mme. Ney's case mastery of the keyboard sorts with sensibility and aesthetic penetration. She plays Brahms with a genial insight and her reading of the magnificent slow movement of the Beethoven sonata was fraught with a beautiful dignity.—San Francisco Examiner.

MME. NEY in her program at Scottish Rite Hall was revealed as an artiste of unique individuality who inspired the thought, "What wonderful women there are in the world!" She has a divine gift of interpretative genius. Her technique is of the flawless kind which never obtrudes to distract interest from the intention of the composer whose message she is giving. I can think of no clearer way to describe her playing than to call her "the Bernhardt of the piano."—San Francisco Bulletin.

HER program was a challenge in itself. No Liszt, no Chopin! It was a program that no pianist but Elly Ney dares give out of New York. Her playing is gigantic, vital and masterly. Adjectives cannot begin to describe the effect her playing has on her listeners. There should be no talking of Mme. Ney's technique, great technique such as hers is so effortless as to appear absent. It is almost sacrilege to compare her with any living pianist. She can stand alone as the great Elly Ney. It seems impossible that any one who heard her last night will ever forget the experience.—Albuquerque, N. Mex. Herald.

IN personality and method as well, the artist is unique. Of striking appearance and imbued with a definite magnetism, Mme. Ney combines magnificent technic with a suavity and ease of manner which creates at once a strong response in the audience.—Los Angeles Examiner.

MME. NEY makes tradition in her own image. Her Beethoven is a great contemporary, not an old master.—San Francisco Examiner.

IT is not remembered when a soloist has made more of a sensation in this city. Surely not for several seasons has an audience been so completely carried away, so spellbound by the powers of a concert artist.—Portland Evening Press.

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POLAND HONORS NATIVE COMPOSER DESPITE THE UKRAINIAN BULLETS

Celebrate Centenary of Moniuszko While Rifle Fire Goes on in Streets—Opera Troubles in Lemberg—State Symphony Orchestra Offers Attractive Concerts

Lemberg, Poland, December 7.—Previously the capital of Galicia, but now belonging to Poland, Lemberg once boasted a musical culture of more than average development. The sudden outbreak of the World War put a quick finish to any further growth in this direction. Many of the inhabitants, as well as the director of the opera and practically all the artists, fled before the invasion of the Russian armies. Vienna, long the world's art center, was their objective. Even after the Russians evacuated Lemberg, resumption of music life was scarcely noticeable, being limited to a concert now and then by some foreign artist, or to a few operatic performances in the theater.

When, in the season of 1918-1919 the city government decided to unite the activities of the opera, operetta and theater under one director-general, namely, the capable Professor Stanislaw R. Niewiadomski, the musical outlook was very promising. The occupation of Lemberg by the Ukrainians in November, 1918, however, abruptly put an end to this plan. For twenty-one days battles between the Poles and the invaders took place in the streets of Lemberg. In spite of the constant rifle fire, endangering the lives of persons appearing in the streets, and of the actual throwing of a grenade on the stage of the opera house, Professor Niewiadomski had strength and energy enough to arrange a series of works by Moniuszko, the founder of Polish opera, in honor of the one-hundredth anniversary of his birth.

Unfortunately for Lemberg, Niewiadomski removed to Warsaw after the expiration of his first year as director-in-chief, being succeeded by an actor, Jarasiewicz, whose lack of musical training made him incapable for the post. From then on our opera constantly retrogressed and we heard over and over again the same old repertory of Rigoletto, Cavalleria Rusticana, Pagliacci, Aida, Butterfly, etc. The one outstanding novelty during the régime of Jarasiewicz was Rozycki's opera, Eros and Psyche.

The season of 1920-1921 brought another change in the opera's management. This time the choice again fell on an actor, Czarnowski, who like his predecessor does not understand music. One must, however, give him credit for the creation of two new theaters: one for the production of operettas and the second for intimate dramatic performances. Besides this activity he also planned a greater development for the opera, which however did not wholly materialize since only two novelties, d'Albert's Tote Augen and Offenbach's The Goldsmith of Toledo, were presented. There were also revivals of the Flying Dutchman, Tannhäuser, and Smetana's Bartered Bride. The ensemble in each of these was excellent and the work of the two conductors very efficient.

JEWISH MUSIC SOCIETY ORGANIZES ORCHESTRA.

The economic depression, of course, has made the retention of a State Symphony Orchestra quite out of the ques-

tion, with the result that the development of this sphere of our musical life was greatly hindered. It was just this want which, in 1919, led to the founding of the Jewish Music Society. From among its own members a fine symphony orchestra was formed, with the gifted Nathan Hermlin as conductor. Many standard works of Beethoven, Brahms, Schubert, Dvorák, Mendelssohn, Richard Strauss, etc., were performed, as well as several choral concerts, the choirs for which were also enlisted from the society's members.

Owing to its excellent progress, the society soon had to contend with the animosity and jealousy of anti-Semitic groups which, wishing to usurp some of the glory for themselves, soon organized a Polish Music Society, its orchestra being conducted by M. Soltys, director of the Lemberg Conservatory. They have given us another series of splendid concerts, proving once more that competition is the life of music as well as trade.

PAUL KOCHANSKI AMONG ARTISTS HEARD.

One of the pleasant surprises for Lemberg was a concert devoted to works of Karol Szymanowski, the young Polish composer already well known in America. His sister, the gifted singer, Stefania Horwin-Szymanowski, and Paul Kochanski, violinist, were the authentic and sympathetic interpreters of his compositions, and their success was well merited. Among other well known concert artists for whose appearances here the local manager, M. Türk, must be credited, are Szigei and Telmányi violinists; Bachaus, Friedman, Ansorge, Eisenberger and Petri, pianists; the Viennese conductor, Oskar Nedbal, as well as singers such as Adamo Didur, Mme. Korolewicz-Wayda, Gruszczynski, tenor of the Warsaw Opera, and others.

ALFRED FLOHN.

A Composite View of Sigrd Onegin's Voice

New York reviewers sought new adjectives and new figures of speech to describe the voice of Sigrd Onegin, the new contralto of the Metropolitan Opera Company, whose first American visit, both in opera and in concert, is acknowledged to be one of the outstanding events of the musical season.

After her appearance in Aida, one reviewer announced that Mme. Onegin "sang like a princess of song." "One may be accused of the dithyrambic and of hyperbole for all this," he added, "but Mme. Onegin's is that kind of voice or art."

When Mme. Onegin made her debut, one critic personified her voice as a presence moving about the hall, and another as a spirit soaring to the rafters. "It rolled through Carnegie Hall with such huge effortless power that one could almost see it," observed the former. "There rang last night a voice destined within a month to sweep some

cobwebs from the sainted rafters of the Metropolitan Opera," commented the latter.

One critic found in the symphony orchestra a parallel for Mme. Onegin's vocal endowments. He found that it was "of stentorian power, capable of imitating the most caressing clarinet tones as well as the most thrilling trumpet blasts."

Two of the city's most famous critics expressed themselves in exactly opposite similes—but both employed these similes to the same end.

"It pours from her throat with as little effort as a Norwegian waterfall," wrote one, adding the paradoxical comment that "it has dramatic warmth to burn."

"For sheer dazzling brilliance," chronicled his confrere, "it blazes like the noonday sun on Africa."

A geographical note is introduced in connection with Mme. Onegin's breath support. "Firm as Gibraltar" was the critic's verdict.

All of these figures of speech, diverse and contradictory as they are, lead to the same conclusion, stated by one reviewer "to paraphrase the late Mr. Huneker, 'Hats off, gentlemen—a voice!'"

Two Successful Concerts for Hayden.

Ethyl Hayden has returned to New York after two very successful appearances in Boston and Detroit. In Boston, Miss Hayden appeared with the Handel and Haydn Society in its annual presentation of The Messiah. There was the same unanimity as to the "extraordinarily lovely lyric" quality of the voice. This seems to be the prevailing appreciation of Miss Hayden's voice wherever she sings.

In Detroit, where Miss Hayden was soloist with the Orpheus Club, Ralph Holmes, of the Detroit Evening Times, wrote in the following enthusiastic way: "One of those evenings all too rare in our concert halls was provided by the Orpheus Club with Ethyl Hayden as soloist. She is a charming young lady, and as sweet a songstress as we have seen and heard in many nights of concert-going. Reminding one a little of Frieda Hempel and Mabel Garrison, Miss Hayden has a quality of voice quite as lovely as theirs. Personally, I can hardly think of a more enjoyable evening than sitting in deep cushions in a half-lighted room while Miss Hayden sang Debussy. I suppose that Miss Hayden was paid for singing, but it doesn't seem right; for singing like hers money is an inadequate measure of appreciation. I hope it is not long before she sings here again."

Dr. Clapp Praises Ethel Jones

Dr. Phillip Greeley Clapp, who was soloist recently with the Chicago Symphony Orchestra, wrote as follows to Miss Jones' manager concerning Ethel Jones' recital at the State University of Iowa:

My Dear Miss Quayle:

Everybody was delighted with Ethel Jones; they were enthusiastic from start to finish. I should be glad to have you quote me as saying that I consider Miss Jones a highly artistic interpreter of modern songs of all styles and nations.

(Signed) PHILLIP GREELEY CLAPP,
Director Department of Music,
State University of Iowa.



Photo by Strehne, London

"Her interpretations were imbued with a musical spirit that made their appeal irresistible to the large audience present which rewarded her with the keenest attention and enthusiastic approbation of her play. She has a bigness of view and a virility of expression which, together with an earnestness of manner and charm of personality, make her renderings worthy to rank with those of our leading pianists.

"She has developed her technique to a point where it responds spontaneously to her musical thoughts so that she gives herself unreservedly to conveying to her auditors her conception of the composers' intentions with the happiest of results. Her intuitive sense of rhythm, nuance and tone color gave a life and glow to her performances which is rare among young artists. —The London Musical Courier.

"A fine technic—a keen sense of musical beauty." —Evening Standard.

"Delightfully fluent." —Observer.

MONA BATES

What the London Press Says:

"Brilliant Canadian Pianist's
Recital in Empire's Metropolis
a Notable Success."

"Touch of peculiar delicacy and refinement—played with no little sympathy and sensitiveness."—Telegraph.

"Interpretation touched with peculiar distinction—Liszt Fantasy was executed brilliantly."—Canadian Gazette.

"Plays with a great deal of charm. Natural and unaffected at the piano. Her Liszt number was most masterly."—Express.

"Miss Mona Bates comes from Canada, and she succeeded in creating a very favorable impression by the way she played such familiar works as the 'Waldstein' sonata, Schumann's 'Kreisleriana,' and some Chopin. The performances were fresh, sincere and genuinely musical."—Times.

"She has temperament, and her interpretations reveal thought and intelligence."—Musical Standard.

"That brilliant young Canadian, Miss Mona Bates, made a success of her first recital in England."—"London Letter," Toronto Saturday Night, Mary McLeod Moore (Pandora on London Times).

"Mona Bates held the undivided attention of her hearers, and was warmly applauded."—Clarence Lucas in the London Letter to Musical Courier, December 14, 1922.

"Mona Bates, a young Canadian, played with real brilliance."—Musical News and Herald.

"A very successful recital."—Canada.

"Mona Bates evidently possesses the magnetism which holds an audience. The genuine enthusiasm of the prolonged applause showed the delight Miss Bates gave to her audience."—London. Correspondent to Toronto Star.

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GRAND RAPIDS FORMS A SYMPHONY ORCHESTRA

Civic Orchestra to Continue—Calvin Choral Society, St. Cecilia Society and Teachers' Chorus Give
Holiday Performances—Notes

Grand Rapids, Mich., January 2.—One of the most important happenings of the season is the organization of the Grand Rapids Symphony Orchestra. It is composed of fifty professional musicians and a few of the best local amateurs. The conductor is Reese Veatch. The president of the organization is George Amos, director of music in Union High School; the vice-president is Bessie Evans Richardson; the secretary and treasurer, Sherman Tuller, and the advisory board is made up of Conway Peters, director of music in Central High School; Orris Bonney, conductor of the Furniture City Band; Elmer Way, Mrs. C. B. Newcomb and Helen Baker Rowe.

The Grand Rapids Civic Orchestra, Ottokar Malek director, which has done splendid work in fostering young musical talent in the city, will continue rehearsals as usual and is preparing for a concert in January. This orchestra gave a concert in Holland, Mich., December 18, under the auspices of the Young Men's Alliance.

ELMAN RECITAL ENJOYED.

A violin recital was recently given in Powers' Theater by Mischa Elman, under the local management of Lillian S. Billman. Mr. Elman played the Handel D major sonata, the Wieniawski D minor concerto and a group of shorter numbers, calling forth enthusiastic applause. Interesting novelties were the Korngold suite, Viel Laermen um Nichts, and Mr. Elman's own arrangement of Eili, Eili, the traditional Yiddish melody. Josef Bonie accompanied with taste.

MESSIAH SUNG BY CALVIN CHORAL SOCIETY.

The Calvin College Choral Society gave two performances of Handel's Messiah. The chorus, under the leadership of Reese Veatch, showed the results of good training and conscientious rehearsing, the response to the baton of the director being immediate and the enunciation unusually good. Excellent accompaniment was furnished by the new Grand Rapids Symphony Orchestra. The soloists were Muriel Magerl Kyle, soprano; Mrs. Loren J. Staples, contralto; Peter Smits, tenor, and Thomas Remington, bass. Loren J. Staples was at the organ and Helen Baker Rowe at the piano. Chorus and orchestra went to Holland, Mich., December 18, where they repeated the oratorio. The soloists for this performance were Mrs. J. A. Michaelson, soprano; Mrs. Loren J. Staples, contralto; Peter Smits, tenor, and Joseph Hummel, bass; all of Grand Rapids.

ANNUAL PERFORMANCE OF TEACHERS' CHORUS.

The Teachers' Chorus of 120 voices, directed by John W. Beattie, head of the music department in the public schools, gave its fourth annual performance of Christmas carols and Christmas music in the First Methodist Episcopal Church. The program was comprised of music from the twelfth to the present century. Especially beautiful was the tone-quality produced by the chorus in soft passages. The interpretations were artistic and the diction excellent. Mrs. Joseph Putnam was at the organ. Hazel Clark played the violin and Elsa Hoertz, the harp. Nellie Goss was the accompanist for the chorus.

ST. CECILIA SOCIETY PROGRAM.

A program of Christmas music was given by the St. Cecilia Society in its auditorium. A chorus of children from Sigsbee School sang carols, led by Bertha Bradford Murphy, who also played the accompaniments. Elmitt Eastcott, violinist, played an obligato. A group of choir boys from St. Mark's pro-cathedral, with Harold Tower as director and accompanist, sang a group of carols. Others taking part on the program were Mrs. Merton Lovelace, soprano; Marie Danhof, soprano; Mrs. John Rabbers, contralto; Georgia Freberg, contralto; John Meengs, boy soprano; Virginia, Georgianna, and Margaret Murphy; Elsa Hoertz, harpist; Mrs. C. B. Newcomb, violinist, and Mrs. Joseph Putnam, organist.

MAENNERCHOR SINGS MODERN GERMAN MUSIC.

The South German Maennerchor gave a concert of modern German music before a large audience in the St. Cecilia auditorium. The director and pianist was Heinz Froelich and the soloist was Karl Schmitt, baritone. The voices were finely blended, and there was a nicety of shading and expression.

LOCAL NOTES.

The Ladies' Literary Club presented Ruth Breyspraak, violinist, in recital. Miss Breyspraak received much applause for her beautifully rendered program. Mrs. H. Monroe Dunham furnished excellent support at the piano. Jeannette DeVries, soprano, gave a recital at the home of Reese Veatch. Her voice was especially adapted to her group of Schumann songs. She was assisted by Nicholas Pels, tenor, whose splendid voice and dramatic singing added much to the program.

At the dedication of the new Trinity Community Church the choir of forty voices, under the direction of J. Jans Helder, sang numbers from The Messiah and from the Holy City. Solo parts were taken by J. Jans Helder, tenor; Kathryn Strong, mezzo contralto, and W. W. Hoagland, bass. The organist and pianist was Donald Klinger.

A chorus of ninety voices gave the cantata, Noel's Oratorio, by Charles J. Sprague, at Franklin St. Christian Reformed Church. A. A. Vogelsang is leader of the chorus. A Bach organ recital was given in Immanuel Lutheran Church by Edward Recklin.

The chorus choir of Burton Heights Methodist Episcopal Church, under the direction of Mrs. Harold Smith, gave a concert in the church auditorium, December 24. Solos were sung by Mrs. Ray Sadler, Mrs. Arthur H. Gosling, Mr. and Mrs. R. Carter and Mr. and Mrs. H. W. Smith.

The Union High School orchestra of forty-five pieces and the school band, under the direction of George Amos, gave a concert in the school auditorium. Two of the numbers were by a local composer, Walter E. Miles.

H. B. R.

Activities of Grace Savidge

Grace Savidge, mezzo soprano, was one of the soloists to appear at the recital of the Art Alliance of Philadelphia on the evening of December 9, when she was heard in

operatic arias and songs. Croatian's Live, Live, Live was especially well received. This number was requested at several recent concerts at which the singer appeared. Miss Savidge's Christmas students' recital was given on December 20 at the Sutor School, at which time the program consisted of Christmas songs, followed by the singing of Old English carols by a large chorus made up of trained church soloists.

Delightful Program in Washington

Washington, D. C., December 27.—The program given recently at the Arts Club by Eva Whitford Lovette, mezzo soprano, assisted by Zelma Brown, pianist, and T. S. Lovette, accompanist, was one of the best given this season. Mrs. Lovette, whose speaking voice as well as her singing voice was the subject of much comment, rendered her numbers—the translations of her Italian, French and German being given as readings—with much dramatic intensity, appreciation of which was evidenced by the attitude of her hearers. The versatility shown gave variety and color not often heard by modern day artists. Her rendition of Les Amoureux by Minetti, At the Well by Hageman, and Oh, My Beloved by Stickles was most delightful, while Das Blumchen and the Bird Song, written by her husband, T. S. Lovette, were enthusiastically received. She also gave a number of encores.

Zelma Brown, a Texas girl and artist-pupil of T. S. Lovette, surprised her audience by the power and beauty of tone displayed. Her playing of the Haydn fantasia showed

splendid rhythmic ability, the Liszt sonetto No. 123, delightful melodic tone quality, while her playing of the Liszt rhapsodie No. 12 gave ample opportunity for the technical display which she possesses. Mr. Lovette played delightful accompaniments.

R. H.

Kathryn Meisle Begins January Tour

Kathryn Meisle will begin her January tour with an appearance in Manchester, N. H., on January 12, where she appears in a concert with the London String Quartet, and on January 14 she will be the soloist with the Detroit Symphony Orchestra in Detroit, singing Les Filles de Cadix, by Delibes, and the Spring Song from Samson and Delilah, with the Michigan Orchestra. She will sing with the same organization at Ann Arbor the next night. Later on in the month she will appear with the Cleveland Orchestra, with which she sang last season.

Elly Ney's Only New York Recital

Elly Ney, who recently returned from her triumphant tour of the Coast, gives her only New York recital at Carnegie Hall, on the afternoon of January 16. Her program includes Brahms sonata in C major, op. 1, Beethoven's sonata in C minor, op. 111, Beethoven's Six Variations in F major, op. 34, the Chromatic Fantasy and Fugue by Bach and Schubert's Wanderer Fantasy, op. 15. An interesting feature of the program is the presentation of the first sonata of Brahms and the last sonata of Beethoven.

EVELYN HOPPER

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Edna Indermaur, contralto
James Price, tenor
Walter Greene, baritone
Francis Moore, director

The Lenox String Quartet

Sandor Harmati, 1st violin
Wolfe Wolfsohn, 2nd violin
Nicholas Moldavan, viola
Emeran Stoeber, cello

Harriet Ware Programs

Harriet Ware, piano
John Barnes Wells, tenor

Duet Recitals

Dicie Howell, soprano
Walter Greene, baritone

Joint Recitals

Frances Nash, pianist
Walter Greene, baritone

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EVELYN HOPPER, Aeolian Hall, New York City

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THE MUSICAL COURIER EXTRA
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 Devoted to the interests of the Piano Trade.

NEW YORK, THURSDAY, JANUARY 11, 1923. No. 2231.

A Paris paper says that Pablo Casals threatens to become an American citizen. Our fingers are crossed.

Today is scheduled the first performance of the new dramatic-operatic double bill, *Cavalleria Farrar* vs. *Il Pagliaccio* Tellegen. And may the best man win!

Maestro Gennaro Curci is so bashful that he won't tell of his good luck; so the MUSICAL COURIER will say for him that he has won the favor of Signorina Vera Caccia, who will become Maestra Curci before so very long. Congratulations, Gennaro.

With De Pachmann (as announced exclusively in last week's issue of the MUSICAL COURIER) and Rosenthal added to the large flock of annually migratory pianists who visit these regions each winter (not to mention the home brood), it will be difficult next season to stand, say, on the steps of Aeolian Hall and loose a charge of bird shot without bringing down one keyboard master or another.

Have you ever seen Moriz Rosenthal poise his trusty right hand about two feet above the keyboard, fingers all set, and then bring it down with a swoop of uncanny accuracy upon any given chord? Aside from the fact that he makes a masterly appeal to the ear, it is worth while buying a ticket to a Rosenthal concert just because of his appeal to the eye. He will be heartily welcome next season after seventeen years' absence.

It has long been known that Don Lorenzo Perosi, former master of the Sistine Choir and composer of several Catholic oratorios which attracted considerable attention when they first appeared, has suffered from a disturbed mental condition; and a report from Rome states that he was recently declared mentally irresponsible, an injunction having been taken out at the request of his family to restrain him from disposing of his property, the object being to protect the oratorios and other compositions, most of which are manuscripts, in his possession.

It was Ernest Newman who wrote these harsh words in the London Sunday Times: "When I saw a letter headed 'Drowning the Singers' in a newspaper the other day my heart gave a joyful leap. 'Ah,' I said to myself, 'justice has been done at last.' I have always advocated doing with singers what we do with puppies and kittens, and ought to do with twins and triplets—keep the best of the litter and drown the others; and I thought that at last the community had come round to my way of thinking. But this hope was soon dashed; I found that all the correspondent meant was that at the promenade con-

certs in the scenes from an opera by Wagner, the orchestra sometimes drowned the singers in a merely metaphorical sense. He seemed to regard this as a calamity. There are cynics in the world who would sometimes look upon it as a blessing."

A versatile family—the Beechams. Now that Sir Tommy is out of the spotlight for a while, his eldest son, Adrian, eighteen, replaces him by writing an opera, *The Merchant of Venice*, which is playing at the Duke of York's Theater; while his younger son, Thomas, thirteen, keeps his eye on the box office and helps mother with the advertising. Thus each and every one gets an occasional line of publicity—like this one.

Henry T. Finck in the Evening Post of January 4: "Paul Bender is one of the best singers at the Metropolitan Opera House. He gave a recital at Carnegie Hall yesterday afternoon which the critic of this journal went to Carnegie Hall in the evening to hear. Mr. Bender's manager had not taken the trouble to inform him that the hour had been changed from 8.15 to 3.15. Too bad! He would have doubtless got a good notice."

Instead of grand opera with the most famous stars in the world, Covent Garden is going to reopen the end of this month with a classical production entitled *You'd Be Surprised*, by the author and composer of *Chuckles* of 1922. Sir Oswald Stoll, of music-hall management fame, has taken a long lease on the famous old house and it looks as if London's chances for grand opera on an adequate scale will be very small for a long time to come.

One "views with alarm" the regular hissing of Schönberg compositions when they are performed in Europe. Just hear them quietly and patiently and they'll either "go home (to Schönberg) wagging their tails behind them," or else we shall make up our minds that they are what we like to hear, just as we did about the Strauss symphonic poems which sounded almost as strange twenty years ago. Strauss, as we now see, was merely thinking faster than the rest of us; and it may be that one day we shall find out that Schönberg is doing the same thing now. Also it may be not.

Speaking of the Tell revival at the Metropolitan, Guillaume Tell—it was written to a French libretto—was Rossini's thirty-seventh and last effort in the operatic line, and though he lived thirty-nine years after its production in 1829, he never wrote another, devoting himself principally to good eating, good drinking and good cooking, achieving the distinction of having dishes named after him that are still prime favorites on the world's menu. It is stated that its composition took him several months, instead of the baker's-dozen days in which he achieved that masterpiece, *The Barber of Seville*; and after hearing Tell today, one wishes that he had worked at it a bit faster. It was done in English in London when only nine months old, in an "arrangement" by Bishop (of Lo! Here the Gentle Lark fame) under the imposing title of Hofer, the Tell of the Tyrol. Perhaps half the world believes firmly in William Tell as a historical character, but the fact is that no such person ever existed. He is distinctly a creation of the poet Schiller, except for whose famous play the name would long ago have been almost forgotten; and Andreas Hofer, the real liberator of the Tyrol, was his prototype.

"CRITICISM"

American musical critics have often been accused of stupid conservatism, of a lack of understanding when new music of an unfamiliar or complicated sort is concerned. But they are progressives in comparison with certain European "authorities," and at any rate they are cautious in their judgments of the unusual. They do not aspire to the questionable immortality of those who called Beethoven cacophonous and Wagner unmelodious. In Berlin, however, some of the leading critics are evidently less concerned about their posthumous fame. Their professional attitude toward that which passes their comprehension is classic, i. e., in accordance with the best Beckmesser traditions. Thus the critic of the Berliner Tageblatt a paper of some importance in politics and literature, says literally that Stravinsky's *Sacre du Printemps* contains "no new ideas, not even a new sound or a new technic—only the hackneyed manners of others, exaggerated and brutalized." To say this he uses six precious lines. But a few days later he fills the better part of a column with the description of a Haydn symphony, dwelling with infantile delight on certain details of the orchestration. And the German newspapers complain of the scarcity of paper!

STEPHEN COLLINS FOSTER

On January 13, the fifty-ninth anniversary of the death of Stephen Collins Foster is to receive nation-wide observance. Schools, choral groups, community clubs, etc., are asked to join hands in paying tribute to the founder of American folk music on that date.

Stephen Collins Foster was born on a most appropriate date—on July 4, 1826. His birthplace was Pittsburgh, of which his father, a prosperous business man and amateur violinist, was once mayor. His mother, a descendant of one of Maryland's oldest families, was a highly cultured woman of poetic temperament; and the Southern element which speaks so tenderly in his songs, was undoubtedly inspired by the great melodist's devotion to her.

He was a timid and extremely modest youth. His early education was obtained at nearby private schools after which he attended Athens Academy. He was never considered a brilliant youth, although at Athens he took part in declamation and dramatics. He later entered Jefferson College where he remained but a short time. This was his last attendance at an educational institution.

The two most significant points that stand out in his early career are his love for negro camp-meetings and the fact that what music he learned—largely self taught—concerned chiefly the colored race. At fourteen he gave the first evidence of musical genius in his composition of the *Tioga Waltz*, a quartet for four flutes. At the first rendition of this number, he played the principal flute part himself. He had also learned to play the flageolet and piano; and while at Athens he played the clarinet in the Towanda band. In 1842, at the age of sixteen, he published his first song, *Open Thy Lattice, Love*. Shortly after this he went to Cincinnati, where he became bookkeeper for his brother, Morrison. During this period, his artistic temperament led him into the field of painting and a study of the languages. His bent, however, was music.

From this to 1848, he composed *Oh Susanna*, *Uncle Ned*, and several other songs which have since brought him fame. *Oh Susanna* was the first song performed in public. It was given by a traveling minstrel troupe in Pittsburgh and was received with enthusiastic acclaim. So pleased was Foster with this success that he resolved to confine himself to this style of composition. Between this and 1854, the year of his marriage, he had written several songs which had given him some recognition as a composer.

At the age of twenty-eight, he married Jennie McDowell, the daughter of a Pittsburgh physician. The union promised to be a happy one. He had by this time attained success as a composer. He adored his parents and was devoted to his wife. But, like Burns, the recognition of his genius and the success which followed led to dissipation, the result of which was an estrangement from his wife and only daughter. He continued his writing and in 1860 went to New York, where he took quarters at a small hotel. Most of his time, however, he spent at a grocery where, in the dreary rear room, he would sit and dream of the family from which he had become estranged. It was in this room, in the sordid environment of a dismal chamber, that he wrote most of the songs the world loves.

Foster wrote, in all, 165 songs, in several different styles, his last being *Beautiful Dreamer*, published in 1864. Those upon which his fame rests are of the pathetic type—the outcome, no doubt, of his gentle, sensitive nature and troubled life. We get this picture in his *Old Folks at Home*. A more tender song of home and its memories has never been written. It is America's greatest folk song for in it words and music are so charmingly wedded in meaning and spirit as to grip the soul of the masses. It is said that folk music must be born of pain and sorrow. Foster's music gives proof of this. The nation recognizes him as the founder of American folk music because he was the first to write music that implanted itself in the hearts of the people. His melodies today have the chief place in every community musicale in the country.

Foster died, as the result of an accident, in Bellevue Hospital, New York City, on January 13, 1864. A simple stone marks his grave in Allegheny Cemetery, Pittsburgh, where he lies buried by the side of his father and mother. A more enduring memorial, however, is the monument he has erected in the hearts of the people.

LICENSING MUSIC TEACHERS

"And Etc."

New York.
January 1, 1923.

To the MUSICAL COURIER:

As a reader of the MUSICAL COURIER, I hereby protest against the lampooning of Mr. Isaacson and his musical activities in connection with the Evening Mail.

In overcoming the tremendous difficulties contingent on the success of his educational work of free-concert giving and the management of the musical department of the Evening Mail, Mr. Isaacson has, no doubt, made mistakes, and, evidently, not a few enemies; nevertheless, the fact remains that Mr. Isaacson, by his untiring efforts, has become the strongest single factor in the spreading of musical culture.

The Evening Mail concerts and lectures have made thousands of people into confirmed opera and concert "fans"; have brought music into homes where it was not cultivated previous to his propaganda. In this way musical organizations, artists, teachers, musical instrument makers, and etc., have profited alike.

The work has been fostered and endorsed by the Board of Education, leading piano houses, publishing houses, opera companies, musical managers and etc. Many of the best artists, conductors and teachers have donated their services to help the good work along.

Therefore, should not Mr. Isaacson and his good works be encouraged?

(Signed) LOUIS ASCHENFELDER.

This letter states that we have been "lampooning" Mr. Isaacson. That is not a fact. All that we have done or have intended to do is to point out certain of Mr. Isaacson's contradictory statements with regard to the plan to license music teachers.

This letter further defends Mr. Isaacson's concerts and lectures as if we had made some objection to Mr. Isaacson's concerts and lectures. But that has not been the point or objective of our contention. We have only wished to support the music teachers of New York against efforts to license them.

This letter says, too, that Mr. Isaacson's work has been fostered and endorsed by the Board of Education. That is not a fact. We are informed by Dr. William L. Ettinger, Superintendent of Schools of the City of New York, that "Mr. Isaacson has been given the use of high school auditoriums for musical concerts under conditions identical with those that make the school auditoriums available for any organization that cares to use them. Such use implies no approval on the part of the Board of Education of any propaganda in which Mr. Isaacson may be engaged." Dr. Ettinger further writes: "I understand that in the past Mr. Isaacson did give some musical concerts to elementary school pupils on the request of several school principals. When Mr. Isaacson recently asked for authorization to revive such work, permission was denied him on the ground that concerts by outside persons or agencies must be given subject to the approval of the Director of Music."

"The Most Sacrificing and Beneficent Musical Missionary the World Has Ever Known."

To the MUSICAL COURIER:

I am asked to write you, on behalf of some sixty New Yorkers, gathered from various parts of this city, and in themselves representing the sentiment of many thousands.

We wish to say that the nasty, unconstructive attacks you are making upon Charles D. Isaacson are hurtful only to yourself, and that, instead of hitting him, like a boomerang they are returning straight to your paper. It is not necessary to use an X-ray to see that there is something deeply personal and resentful behind your pernicious and persistent broadsides. And after all is said and done, the question arises, "Why the warfare? For what good in art is your weak effort to point some blemish in the most sacrificing and beneficent musical missionary the world has ever known?"

You are like other journalists of other eras; you are incapable of recognizing the god when he appears; or, if you do sense him, you seek to kill him.

Charles D. Isaacson is a great and good and kind man; we know what he has done for us, and for the whole of humanity; we know how he has shown us the light to better things. Do you not think that you are making more difficult the difficult way he has chosen to make his contribution to life? Do you not think you are turning the savage teeth upon one who is the truest friend and advocate the musical world can boast today?

We wish to state that we are in no way acquainted with the particular controversy which you now hold with Mr. Isaacson, to wit, the music teachers' matter. But we do know that it is one of many things which he seeks to carry through for the good of the people and musicians. We do not know Mr. Isaacson, except through his writings and his concerts, and we cannot speak with anything but our impressions, but surely our impressions lead us to believe that Mr. Isaacson is utterly unable to give birth to a single unworthy motive or impulse. And lest you feel that this is inspired by the subject of our discussion, let us assure you that this is done wholly without his knowledge or consent and in the belief that he would prevent us from mailing this letter to you, if he were aware of it.

Thousands upon thousands of people believe in Charles D. Isaacson and will fight for him. Are you his sworn enemy? Is the COURIER going to take its stand against him? Let history be written and locked in the presses now.

It is needless to say that we hope that you will give publication to this letter and that you will strike out the writer's signature.

Very cordially yours,

A BELIEVER IN THE REAL TRUTH.

New York,
December 30, 1922.

(Signed) BRADY POTTER.

This writer asks us to strike out his signature. Under ordinary circumstances we would do so, but

we cannot let this discoverer of gods hide his light under a bushel, although he does not give his address and we have no idea who he is or who the sixty New Yorkers are whom he represents.

As for his statement that there is "something deeply personal and resentful" behind our remarks, we must very positively state that there is nothing of the kind. There is nothing personal about it. Mr. Isaacson took upon himself the blame (or credit) of having "fired the first gun" in the campaign to license music teachers. He then denied categorically, in writing, ever having been in favor of the license. In view of those contradictory statements it has seemed to us no less than a duty to the art we represent, to the teachers among our readers who are opposed to the license, and to the authorities at City Hall, to publish as complete and exact a statement as possible of Mr. Isaacson's attitude (or, rather, attitudes) in so far as it (or they) apply to the question of public or private license or approval of the teachers.

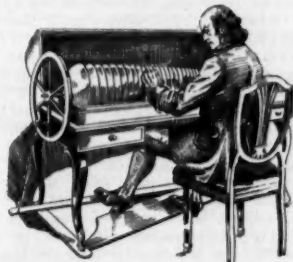
The fact is, as we have already stated, that if Mr. Isaacson had confined himself to the giving of concerts and lectures and the selling of advertising and had left the licensing of music teachers alone there would never have been any ground for this particular controversy. Our only hope is that we have succeeded in silencing Mr. Isaacson in the matter of the license. And we believe we have, for we can hardly think that, after the contradictory statements he has been shown to have made, he will again set himself up as champion of this particular form of oppression. It is now out of his hands and in the hands of the Mayor's Committee and of the music teachers themselves where it properly belongs.

FORTY YEARS!

On Tuesday of this week was celebrated the fortieth anniversary of the opening of the Casino, which began its long life on October 21, 1882, with Johann Strauss' operetta, The Queen's Lace Handkerchief, but was closed again to permit completion of its construction and had its formal opening on December

BENJAMIN FRANKLIN'S CRITICISM OF MUSIC

As it has become the custom to hunt for American musicians early and late, far and near, high and low, good and bad, it may be just as well not to forget one Benjamin Franklin, who was born in Boston in 1706 and died in Philadelphia in 1790, in the fullness of fame and years. He is one of the few early American musicians who succeeded (though he cer-



FRANKLIN PLAYING HIS ARMONICA

tainly did not strive for it) in getting his name in the Dictionaries of Music, those repositories of immortality that we all seek to attain, that some careless reader may by chance glance at our name when even that is forgotten.

Franklin needs no dictionaries to keep his name and fame alive. But it does need an occasional mention to remind us that he was, besides being a statesman, printer, writer and philosopher, also a musician. His inventive mind turned towards the improvement of his favorite instrument, the Armonica, or musical glasses, and he perfected it to such an extent as to make it practical.

The musical glasses, as most people know, consisted of nothing more complex than a series of tumblers of various sizes variously filled with water so as to produce a musical scale. By the use of more or less water each note could be tuned exactly to pitch, and the player moistened his finger tips and rubbed them around the edge of the glass, producing a delicate reed-like tone which has come down to us in the modern orchestra instrument, the celesta, though the tone of the celesta is not sustained.

Franklin set the glasses on edge and arranged them to revolve continuously by the action of a foot pedal so as to produce a sustained tone. This is interesting, but by far more interesting is the comment Franklin made upon musical matters, the surprising part of which is that it applies today just as it did a hundred and fifty years ago. In one of his

28, 1882, with the same work. Since then it has been almost uninterruptedly the home of light opera. Within its walls took place the famous runs of Erminie, The Belle of New York, San Toy, The Gondoliers, Florodora, and other more recent favorites. At the Casino, too, the first New York performance of Cavalleria Rusticana was pitchforked onto the stage on the afternoon of October 1, 1891, Rudolf Aronson, founder and director of the theater for many years, anticipating the performance of the opera which Oscar Hammerstein presented at the Lenox Lyceum on the same evening.

What a list of famous light opera stars have been connected with the Casino—Pauline Hall, Edna May, Madge Lessing, Minnie Ashley, Lillian Russell, Lulu Glaser! And how the survivors of former days enjoyed themselves as they participated in the bill on Tuesday evening! Carrie Behr, the Casino's very first chorus girl of The Queen's Lace Handkerchief day, was there; Nahon Franko, who conducted that show for awhile; Gus Kerker, who wrote the immortal Belle of New York; Edward E. Rice, of Evangeline fame; Edgar Smith, Sidney Rosenfeld, William Norris, Frank Doane—and many others.

Another interesting fact is that the first meeting of the board of directors of the Metropolitan Opera was held in the foyer of the Casino on May 23, 1883, and that the men who constituted this first board had all backed Aronson in building the Casino, which was (and still is) right across the street from where the new Metropolitan was then going up. Here are their names: William K. Vanderbilt, Robert Goellet, Adrian Iselin, George F. Baker, Henry Clews, James L. Breese, A. Cutting, J. W. Drexel, R. T. Wilson, D. O. Mills, George Peabody Wetmore, H. McK. Twombly, James A. Roosevelt and George G. Haven.

Also it is interesting to remember that Josef Hofmann, who is playing at Carnegie Hall next Saturday afternoon, began his New York career in recital at the Casino, when he was eleven years old, and wore a velvet suit and lace collar, with his hair cut straight across that big forehead in a bang. Another great pianist, Leopold Godowsky, also made his New York debut there, way back in 1885.

letters, which he thought he was writing to Peter Franklin, but which he was really writing to the composers of America (and of the world) in the year 1722, he says: "I like your ballad and think it well adapted for your purpose of discountenancing expensive foppery and encouraging industry and frugality. If you can get it generally sung in your country it may probably have a good deal of the effect you hope and expect from it. But as you aimed at making it general, I wonder you chose so uncommon a measure in poetry that none of the tunes in common use will suit it. Had you fitted it to an old one, well known, it must have spread much faster than I doubt it will do from the best new tune we can get composed for it."

"I think, too, that if you had given it to some country girl in the heart of the Massachusetts, who had never heard any other than psalm tunes . . . or old simple ditties, but has naturally a good ear, she might more probably have made a pleasing tune for you, than any of our masters here. . . ."

"Do not imagine that I mean to depreciate the skill of our composers of music here; . . . but, in the composing of songs, the reigning taste seems to be quite out of nature, or rather the reverse of nature."

In a letter to Lord Kames he writes: "I only wished you had examined more fully the subject of music and demonstrated that the pleasure which artists feel in hearing much of that composed in modern taste is not the natural pleasure arising from melody or harmony of sounds, but of the same kind with the pleasure we feel on seeing the surprising feats of tumblers and rope-dancers who execute difficult things."

It is not necessary to point out how all of this applies to our composers of present day America—except those that are scornfully called "popular." It applies also equally to the modernists of all Europe. Where is the composer who is writing for the people or thinking of the people when he writes? The one idea seems to be the high-brow audience or the small audience gathered on the principle of mutual admiration.

Old Ben Franklin was wise in his generation, and so filled with the spirit of common sense and logic that what he said then is true now and will no doubt be equally true a hundred years from now. But, though it did not bring about a complete reform, it may have helped some few to see the light. And it may help some of our twentieth century composers to see the light too. Let us hope so! F. P.

VARIATIONETTES

By the Editor-in-Chief

One third of a lifetime ambition has been achieved, for we passed through Kankakee, Ill., recently. The other two thirds are a consuming desire to see what Oconomowoc, Wis., and Kalamazoo, Mich., look like.

In Chicago we ran into Giulio Crimi, promenading breezy Michigan Boulevard, and enjoying his morning constitutional despite the chilly blasts. Mme. Galli-Curci was rehearsing at the Auditorium, and when the Congress Hotel clerk gave us the information, he added: "She sure is a busy one, always working." Suave Jules Daiber had some individuals in tow to whom he was setting forth the vocal desirability of Ganna Walska. Rene Devries unfortunately was called away from the MUSICAL COURIER office to attend the funeral of a relative. We dearly love to discuss the science of advertising with Devries—notice that we say advisedly, the science of advertising with Devries—and we never object to his scoldings about our literary improvidence. We gazed in awe, as always, at majestic Lake Michigan lapping the very threshold of Chicago; we wondered, as always, at the stupendous lake front improvements, not yet finished; and we left the city with a feeling, as always, of its bounding vitality and great propulsive power. Chicagoans told us that in another thirty years the city will embrace Milwaukee as one of its suburbs. There is nothing strange about that and Chicago will do it—unless New York reaches out and seizes Milwaukee first.

Railroading between Jackson and Ponchatoula, we heard a conductor and a passenger whistling, the former giving vent to Sousa's Stars and Stripes, the latter delivering the main theme of Tchaikowsky's B flat minor piano concerto. The conductor was whistling in tune and time, and the passenger wasn't, which may or may not prove an important musical point.

Roger De Bruyn, piloting the Irish Regiment Band on tour through the South, was encountered in New Orleans, wearing a piece of shamrock in his lapel and speaking with a strong Celtic brogue. We dropped in at the concert and enjoyed the band, especially when it played typical Irish airs. The program scheduled a number by "Baffle" which was not at all puzzling.

Excellent music criticism is written for the New Orleans Item by Theodore Roehl, a former piano pupil of Godowsky. Mr. Roehl is courageous enough to point out frequently that the long operatic experience of New Orleans, upon which it prides itself immeasurably, has prevented that city from becoming truly musical. Orchestral concerts and recitals rarely are crowded. Nearly everyone in New Orleans is able to hum snatches of arias from Manon, La Juive, Faust, and other older French operas, but hardly one person in a thousand could recognize the chief motif in Beethoven's fifth symphony or Strauss' Eulenspiegel. A prominent banking gentleman of New Orleans, named Williams, recently donated \$50,000 to a Tennessee college for a something-or-other chair, but when he was approached some time ago by the committee of the former New Orleans Symphony Society and asked to contribute \$500 toward a \$10,000 deficit for the season, he answered: "I am not at all interested in the matter." Andrew Carnegie once told us when we asked him why he did not subsidize a Pittsburgh Orchestra, "If the people of Pittsburgh desire an orchestra let them pay for it." Yet Carnegie gave millions for libraries. When Henry Ford, about seven years ago, was invited to establish a Detroit Orchestra, he replied: "I don't believe in it. I wouldn't give five cents for all the music or art in the world." Yet Ford financed a peace ship and established a minimum \$5 daily wage in his factories. Queer men!

Every press agent who read the attached, from the New York Herald of January 1, must have wept inner tears at such neglect of professional opportunity:

THIEVES TAKE JEWELS; DESPISE PRIZED VIOLIN.

KICK ASIDE GIFT OF SHAH TO MISS ELSIE SOUTHGATE.

Special Cable to The New York Herald.
Copyright, 1923, by The New York Herald.

New York Herald Bureau }
London, Dec. 30. }

Burglars who broke into the home of Miss Elsie Southgate, violinist, contemptuously kicked aside her fiddle, for they were seeking jewelry. But they missed a rare prize,

as the violin was presented to Miss Southgate by the Shah of Persia and is valued at more than £2,000. The jewels taken were worth £3,000, and many of them were presented to her by royalty of various countries, including diamond brooches from Indian rajahs.

The police have found no clew save several hairpins that belong to nobody in the house, whence they think at least one of the burglars was a woman.

And now that Saint-Saëns is dead, who is the grand old man of music, if not Korngold?

Every day
In every way
Prima donnas are getting
Slimmer and slimmer.

Musicians are talking of organizing a sort of tonal Facisti as protection against the Ku Klux Klan of Kritiks and their verbal whippings.

Doubtless the radio will be so improved some day that it will enable our students to get broadcasted musical atmosphere direct from Europe without ever leaving their own country.

No one can say, by the way, that in music America hasn't been helping Europe for years and years.

Parents who own infant musical prodigies will exclaim "Umph!" when they read this, from a New Orleans daily of recent date:

It is announced that a child less than three years old, adopted daughter of Miss Florence Taft, has become so proficient in geography that she knows where Danzig is. A remarkable child, indeed. But we wonder if she knows how to keep her dirty little fingers off the curtains.

Four comets were in view at once recently, but it is safe to say that they created not one whit of the excitement which would be caused if those four stars, Galli-Curci, Jeritza, Garden and Farrar were to make a simultaneous appearance together.

No denunciation worse than when a truly patriotic citizen who loves his home town finds cause to loose upon it the full force of his righteous indignation. The usually urbane and gentle Philip Hale, married to Boston, released a broadside of scathing irony not long ago against his beloved burg, to wit:

The Russian Opera Company showed plainly by the engagement of two weeks at the Boston Opera House that the great majority of the people in this city, however much they may "clamor" for opera in their talk in street cars or at afternoon teas, have not the slightest desire to hear unfamiliar operas even when they are by celebrated composers. One would think that performances of operas by Rimsky-Korsakov and Tchaikovsky would fill the theater, especially in this "musical center."

The Chicago Opera Company is coming. Let it heed the lesson learned from the Russians. Begin the engagement of course with "Aida," sung by strong-lunged singers. Do not fail to put Cavalleria Rusticana and Pagliacci on the bill for an evening's entertainment. Be sure to perform Il Trovatore, so that the critics may have the opportunity of discussing whether Ferrando in the first scene should wear a slouch hat or a tin helmet. Above all, do not dare to bring out an unfamiliar opera. It might be well to include Lucia di Lammermoor, Martha, and The Bohemian Girl in the repertoire; first of all, The Bohemian Girl, for then the managers and the subscriber can join with zest in the chorus:

"Happy and light of heart are those
Who in each other faith repose."

Or words to that effect; we quote from memory.

The Greek army is reported to contemplate another attack on Thrace. It reminds one of Dippel and grand opera. He is the living embodiment of the Law of Energy.

From day to day, opera singers are singing louder and louder.

Mme. Melba complains that the people in London have no money for opera because of the many and high taxes they have to pay for other things; and Mme. Melba—Dame Melba, to be correct—says also that because there is no money to pay for opera she will not sing in opera. What is the matter with the English Government? They ought to have sense enough to rescind all the taxes so that the people could go to opera and Mme. Melba could be paid for singing in opera.

It is said that a Ku Klux Klansman, attending Rigoletto for the first time and witnessing the abduc-

tion of Gilda by the masked and hooded band, exclaimed: "Humph! A perfect job, but what's the singing for?"

Apropos, put masks on the knights in the first act ceremonial scene of Parsifal and you have a lifelike picture of a Ku Klux Klan installation meeting.

Several artists sent up their photographs as a Christmas present. We reciprocated with a copy of the current week's "Variationettes."

M. B. H. writes: "You tell us every New Year's what you swear off but you missed 1923. Didn't you swear off anything this year?" Yes, we swore off swearing off.

From an anonymous contributor:

At a recent meeting of young composers one, whom we will call Edwin Boyce, said to a prominent pianist who was present, "I'm going to give a series of lectures on the great composers." "Yes?" answered the pianist. "And whom will you include?" "Bach, Mozart, Beethoven and Boyce," said the young brilliant. The pianist thought this too good to keep and went about telling the other guests, one of whom went up to his fellow-composer and said: "Say, Boyce, I hear you are going to give a series of lectures on the great composers? Whom will you include?" "Bach, Mozart, Beethoven and Boyce," solemnly answered Mr. Boyce. "I've heard of the first three," was the polite rejoinder.

The New Orleans States had not one line about the William Tell revival in New York but it did give the information that, "many full grown Japanese crabs are as big around as a bushel basket and weigh more than thirty pounds."

In the Tribune of a recent Sunday, H. E. Krehbiel writes rather churlishly about William Armstrong's new book, "The Romantic World of Music":

Mr. Armstrong's book is a fairly big one, and one can scarcely read a dozen pages without coming across some evidence of how much the persons of whom he writes cared for him and he for them. But for those who think that the lives of opera singers are precious history his pleasant gossip, alternating with serious observations occasionally, is diverting and occasionally edifying. Of course, there is a great deal of press agent rhapsody. Everybody in the book is a heroine and more or less of a superhuman being, entitled to homage if not idolatry—Nellie Melba, Schumann Heink Mary Garden, Frieda Hempel, Galli-Curci, Jeritza, Jeanne Gordon, Rosa Ponselle, Lucy Gates, Lucrezia Bori, Marguerite D'Alvarez, Florence Easton—what a bliss to know them all, to have their autographed photographs and to be able to write, "Once she said to me," etc. And the worship extends even to men—to Paderewski, Caruso, McCormack, Amato. No one can be said to have lived in vain who has touched the hands of such and sometimes to have clothed their thoughts in words for a music journal.

Not that Mr. Krehbiel isn't right in levelling sarcasm at the insensate adulation of music makers, vocal and instrumental, but the reproach comes with ill grace from one critic to another, for all of them have done the same kind of hysterical raving, not once, but frequently.

As a prophet, this column is infallible, for as we predicted long ago, it has come to pass that Beethoven's Emperor concerto for piano is to be banned as a menace to democracy. The Soviet Government at Moscow has done the banning. Of course it never occurred to the gentlemen there to call the work simply Beethoven's fifth concerto, or the concerto in E flat, and let it go at that.

An orchestra often speaks of its "regular" concerts, at home. What are its out of town concerts, "irregular"?

Many a sweet violinist has a sour tone.

Our own debt to Germany and Austria is considerable and consists of Wagner, Beethoven, Bach, Mozart, Haydn, Brahms, Liszt, Weber, Schumann, Schubert, Gluck, Strauss (Richard and Johann) not to mention several hundred of their great conductors, pianists, violinists and singers whom we have enjoyed in this country.

When the concert managers hold their next convention they should vote to eliminate from their advertising the announcement that "So-and-So presents Him-or-Her." Some time a local manager might refuse to pay after the concert and say: "You presented us with the artist. We owe you nothing."

Judges in America, or anywhere else for that matter, do not indulge in rhetorical imagery as a rule, but here comes Oliver Wendell Holmes, Jus-

tice of the Supreme Court of the United States, and he delivers himself of the following:

The other day my dream was pictured to my mind. It was evening. I was walking homeward on Pennsylvania avenue near the Treasury, and as I looked beyond Sherman's statue to the West the sky was aflame with scarlet and crimson from the setting sun. But like the note of downfall in Wagner's opera, below the skyline there came from little globes the pallid discord of the electric light, and I thought to myself the *Götterdämmerung* will end, and from those globes clustered like evil eggs will come the new masters of the sky. It is like the time in which we live. But then I remembered the faith which I partly have expressed, faith in a universe not measured by our fears, a universe that has thought and more than thought inside of it, and as I gazed, after the sunset and above the electric lights, there shone the stars.

"The Polish dance is the most graceful in the world," says an editorial, "and the whole nation dances expertly." Maybe so, but just now the Poles appear to be bumping into each other and getting their feet all mixed up.

One reason why America takes so long to become musical is that its male citizens summon up more enthusiasm about the ninth inning than about the Ninth symphony, and they far prefer short-stopping to double-stopping.

J. P. F. suggests that a moratorium be established for certain too-off played compositions at piano recitals and adds: "I start off the list with Beethoven's op. 111 sonata. What's next?" We would have no objection to the disappearance of Franck's chorale, prelude and fugue for awhile, or forever.

M. Victor Marguerite's name has been struck from the rolls of the Legion of Honor because he wrote an indecent book. In commenting on the news, the Morning Telegraph says, "So this is Paris!"

William Hodge has just done a new play in Chicago, and the Tribune's critic in that city wrote: "I don't mind admitting that I left the La Salle Theater last evening in tears." This prompts a jester in the same journal to quote a synopsis of critical opinions from the other Chicago papers:

"Ash Stevens was crying so hard when he came in from the show last night he could not write a word."—Chierex. "Doc. Hall was so affected by the new show he was unable to write, and although he tried to dictate his review, his heartrending sobbing made his words unintelligible."—Chievejournal. "Miss Leslie could not return to the office last night after seeing a new performance but is still standing outside the theater weeping bitterly."—Chidailnooze. "Our Mr. Collins, in attempting to write his review of the opening last night of the latest Broadway success to visit these parts became so grief-stricken that he disappeared and has not been seen since. The police are dragging the lake."—Chievepost.

The Fascisti have a hymn called *Carmicia Nera* (Black Shirt). One must hope that it is long enough.

"Dazie" communicates on crested note paper: "When I heard a lady singing Handel's O, Sleep, Why Dost Thou Leave Me? I felt like telling her to visit Dr. Coue, who cures that sort of thing."

The Right Rev. Charles D. Williams, Bishop of Michigan, accuses Americans of paganism, of what he calls "jazzitis"—"jazzitis musical and moral, the characteristic disease of many of our youth." Youthful Americans might accuse the R. R. of a bit of sensationalism in his pulpit thundering.

In a magazine story one reads: "He drank in greedily the intoxicating strains of Strauss' Blue Danube waltz." The date of the magazine, Everybody's, was January, 1913, B. P. Before Prohibition.

As Russian rubles now are at 57,000,000 to the dollar, a subscription in that country to the MUSICAL COURIER would cost exactly 342,000,000 rubles, and it ought to be worth it to the Russians.

Nilly—"Do you like Bach's suites?"

Willy—"I prefer Huyler's."

LEONARD LIEBLING.

NIGHTINGALES.

This is from the Christian Science Monitor:

Large sums are paid in salaries to operatic "songbirds." Lovers of music have often traveled many miles and spent much money to hear those singers. That quest is inspired fundamentally by the universal love of the beautiful accentuated to a considerable extent by the urge of fashion and "sensation." A greater search for beauty of sound

combined with sentiment and romance is recorded in the case of Dr. Casey Wood, an American, who after traveling 15,000 miles has at last succeeded in satisfying his desire to hear a nightingale. Three times he crossed the Atlantic in search of the bird in England. This time, with the help of British ornithologists, he found one in Dorking. The bird regarded Dr. Casey with suspicion at first then warbled a bit in a low contralto, and finally sang for an hour. "The only thing that compares with it is the American mocking bird," said Dr. Wood. The pleasing reward obtained by this persistent hunter of the beautiful is a charming proof that he who seeks shall find.

So the nightingale is one of the natural curiosities of Dorking! Another one is the watering trough in which Tony Weller forcibly immersed the Rev. Mr. Stiggins, to the great satisfaction and delight of his son, Samuel Weller. Is the trough still there? And if so, did Dr. Wood take pains to visit it? For us, though musical we are, it would have four times the interest of a whole flock of nightingales.

FONTAINEBLEAU

Having read in French papers some very lurid statements about social and sanitary conditions at the Fontainebleau School of Music, the MUSICAL COURIER, disbelieving them, requested Francis Rogers, now the chairman of the American committee for that institution, to make a clear statement of the facts of the matter, which he has done in the following communication:

January 5, 1923.

To the MUSICAL COURIER:

A few weeks ago the Ministry of Fine Arts in France decided to make a change in the directorship of the Fontainebleau School of Music. The reasons for this change need not be gone into here; they are familiar to all the alumni of the school. The American committee of the school, feeling that all matters of administration in the school should be left entirely in the hands of the French authorities, had nothing to do with the making of this decision, although it also feels—now more than ever—that the decision was a wise one. The decision had hardly been made before stories, some anonymous and some signed by the retiring director, Mr. Francis Casadesus, but all probably from the same source, and all reflecting unfavorably on living conditions in the palace, began to appear in the French papers. These attacks have now reached our shores and the American committee is glad to avail itself of the proffered hospitality of your columns in order to show that these attacks have nothing behind them but malice. Several of the committee visited Fontainebleau last summer and one was a regularly enrolled student.

These attacks, so far as they are known to the American committee, follow three lines:

(1) It is asserted that the American women students burned with cigarettes and otherwise maltreated furniture of artistic and historic value in the palace. The answer to this assertion is that the Louis XV wing of the palace, in which classes are held and in which most of the women students are lodged, is equipped with modern furniture only, inexpensive and substantial, as befits its purpose. All the furniture of historic and artistic value has been transferred to other parts of the palace where it may be visited only in the company of an official guardian. In this connection, it may be added that the American students at the school, both men and women, have shown themselves to be an exceptionally serious and well-balanced group of young people. Until his retirement, Mr. Casadesus had only words of praise for their standards of industry and conduct.

(2) It is asserted that the use of the palace as a school, in addition to being generally deleterious, has, by reason of the installation of electricity, greatly increased the danger from fire. An official investigation, recently made, has shown that the making of many lost postponed repairs of all kinds has put the Louis XV wing into better condition than it has been in for many a long year. Further, the

WHEN IN BERLIN

please register at the office of the MUSICAL COURIER, Schelling Strasse 9, so that our correspondents throughout Europe can be of service and assistance to you wherever you may sing or play, or just visit.

fire department of Fontainebleau reports that the general installation of water on all the floors and of seventeen fire extinguishers has diminished the risk of fire to a point lower than it has ever been.

(3) It is asserted that the use of the Louis XV wing as a hospital for contagious diseases during the war and the failure to disinfect it since have rendered it unsanitary and therefore unfit for use as a school. In the first place, though the building was used as a hospital, no contagious cases were admitted. Secondly, it has been thoroughly cleaned, disinfected and overhauled generally. Mr. Casadesus told a member of our committee that over 40,000 francs had been spent on new plumbing. There are baths with hot and cold water and modern toilet facilities. The French authorities met American requirements in every respect and converted an ancient palace into a thoroughly well equipped, well ventilated and commodious school building as free from "nauseating odor" as one could wish. The water of Fontainebleau, as shown by the name of the town, is famous for both its abundance and its purity. In the two summers of the life of the school there has been but little sickness of any sort and none that could be attributed to unhealthy living conditions.

I think I have shown that the attacks upon the conduct of our women students and upon the fitness of the famous old palace for use as a school of music are baseless and that the journals that have printed Mr. Casadesus' letters or drawn their inspiration from him, have not taken the trouble to verify his charges. It is worth repeating that Mr. Casadesus' hostility to the students and his disapproval of the use of the palace have been made public only since he was retired from the directorship.

As a matter of fact, it would be hard to imagine a more inspiring environment for a summer school of music, and all our alumni seem to feel this. American students, already well grounded in the science of their art, are privileged at a moderate cost to study under the best French masters and to absorb something of French culture, which is the flowering of one of the great civilizations of the world. That American students are alive to the value of the opportunity is evinced by an active Alumni Association of already more than one hundred and fifty members. In addition to the musical value of this international foundation, the first of its kind in history, is the strengthening thereby of the tie of sympathy between the citizens of the two sister republics. It is the unanimous feeling of the American committee whose function it is to enroll one hundred American students that the Fontainebleau School of Music is an institution of high ideals and high achievements and worthy of hearty support.

(Signed) FRANCIS ROGERS,
Chairman of the American Committee
of the Fontainebleau School of Music.

MANCHESTER HAS ABUNDANT MUSIC THIS YEAR

But Few Novelties—Flonzaley Quartet, Casals, Bauer and Other Artists Acclaimed—Hallé Concerts More Popular

Manchester, December 16.—Manchester has been besieged with concerts of all kinds during the last three months—piano, vocal, violin and cello recitals, chamber concerts of every description and orchestral concerts.

Chief among the chamber concerts have been the two series inaugurated by Edward Isaacs, and Hamilton Harty and the Catterall Quartet. At the first concert of the latter the Flonzaley Quartet made its first appearance in Manchester and played works by Goossens (Fantasy Quartet), Schubert and Beethoven. Its performance was so perfect that it seemed to be almost mechanical in its precision, and one would have welcomed a little more individual spontaneity on the part of the players.

On December 4 the Catterall Quartet was heard in quartets by Pizzetti, Gretchaninoff and Mozart. The attendance has been good, but a larger one will be necessary if the maintenance of these concerts is to be upheld. Mr. Isaacs has bravely ventured to develop the music of Manchester and should be supported in every way.

The series founded by Hamilton Harty and the Catterall Quartet is also intended to further the music of Manchester, yet so far no new music has been given and one feels that a body of players like this should give us some of the important modern works of the day instead of filling the programs with music which, though first-rate in its way, has been heard often before. The only exception has been the Brahms clarinet sonata in F minor, beautifully played by Harry Mortimer, which has not been heard here since the days of the Gentlemen's Concerts.

HALLÉ CONCERTS MORE POPULAR.

The Hallé Concerts Society has done better this year than ever before, from an audience's point of view. At the opening concert on October 19, Florence Austral, the young Australian singer, sang in a Wagner program with remarkable success. She has one of the biggest voices I

have ever heard, seeming almost incredible for a girl of twenty-five. Suggia and Casals have both done well, the former playing the Schumann concerto and a sonata by Valentin, and the latter the Lalo concerto and an adagio and allegro by Bocherini.

The pianists have been Lamond and Bauer, the latter giving a fine performance of Mozart's concerto in A major. It is many years since this supreme artist visited Manchester and he was welcomed back again with open arms. The only violinist so far has been Isolda Menges, who played the Tchaikowsky concerto and the adagio and fugue from Bach's G minor solo sonata.

Of large choral works we have heard Verdi's Requiem, the Berlioz Te Deum and Elgar's Dream of Gerontius, and these have had the usual cordial response. On the other hand, Stanford's new Irish rhapsody only made a fair impression on the audience. Strauss' *Bourgeois Gentilhomme* suite, about which I wrote rather disparagingly last year, was done again, and after hearing it a second time, with the instruments so placed that one got a better idea of the ensemble effects, it made an excellent impression. At the same concert, Delius' *Dance Rhapsody*, not a novelty, but well worth mentioning, came to us like a fragrant breath of summer.

Petrouchka was performed in its entirety on November 23, the piano part being ably executed by Arnold Perry, but the concert room is not the place for a work of this calibre, and Stravinsky's subtleties were lost on the dull audience. The most interesting music is to be performed after Christmas, and it is looked forward to with great pleasure, as that which has been given during the first half of the season has been of a phlegmatic nature.

Hamilton Harty and the Hallé Orchestra have, of course, been the executants at all the concerts and, but for a few unnecessary gestures and tricks, things have gone well.

ERIC FOGG.

Chicago Civic Opera Company

SAMSON AND DELILAH MAKES CHICAGO DEBUT

Sold Out House Hears Homer and Marshall in Special Performance—Raisa Scores in Revival of La Juive—Macbeth's First Appearance in Lucia Wins Ovation—First Performance of La Forza del Destino—Repetitions Please

LUCIA, DECEMBER 30 (EVENING).

Chicago, January 6.—The close of the year brought to Chicago one of America's most popular songstresses and one of this city's favorites when Florence Macbeth made her first appearance of the season in the title role in Donizetti's Lucia di Lammermoor. Macbeth has grown considerably since last heard here in opera. Her voice is more voluminous, rounder in the medium register and bigger in the upper register. She came back in best fettle and the public was not slow to recognize her great improvement, giving her an ovation such as few artists have ever received at the Auditorium. At the close of each act she was recalled innumerable times and made a decided "hit" after the Mad Scene. It was a Macbeth night. Rimini re-appeared as Ashton, a role in which he has achieved big things this season, and he, too, met with the favor of the audience. The balance of the cast was similar to the previous ones with the exception of the tenor role, which was on this occasion entrusted to Forrest Lamont, who did not appear in the part to such fine advantage as in others in which he has been heard this season. He sang as though laboring under difficulties, but played the part with conviction. The stage management, once more, was inadequate. Why a bishop's statue should be found necessary in the home of Ashton is a mystery that probably only the stage manager can explain. Were not Ashton and his family Presbyterians? Scots, Mr. Merle-Forrest, are Presbyterians and not Roman Catholics.

LA JUIVE, DECEMBER 31 (EVENING).

Halevy's five-act opera, which was billed as having its first performance in Chicago, had often been performed many years ago in this city under the above title, but as there are English, German, and Italian versions, the Chicago Civic Opera Company presented the work here probably first in the Italian under the title of L'Ebreu. Those who maintain that opera should be sung in the language in which it was first written are having their inning; likewise, those who contend that all operas should be sung in English. If La Juive was not to be sung in French, it should then have been sung in English, not in Italian—unless the Chicago Civic Opera Company is to be known as the Italian Opera Company of Chicago. What has made the Metropolitan in New York and the Chicago Opera the leading operatic enterprises of the world is the very fact that, as a rule, operas are presented in those houses in the language to which the composer had written his music.

The revival was a matter of much rejoicing nevertheless, as three of the principals covered themselves with glory, and Raisa won, in the role of Rachel, probably the biggest success in her long list of triumphs. Edith Mason also rode to fame in the difficult role of Eudoxia, and Charles Marshall strengthened his hold on the Chicago public with a remarkable delineation of one of the tenor's most difficult and trying parts. Before praising their work, which alone made the long-winded opera one of the most enjoyable of the present season, a word of condemnation seems necessary for the curtailing of the ballet, a happy oasis in the dull score; then, the stage management was inadequate and the scenery ludicrous to one who had seen the work performed a few years ago in New York. We recognized much of the scenery from having seen it very often in operas, some of it even dating from the days of the Manhattan, as that in the second scene was that of I Puritani, which, though never produced by the company in Chicago, was part of the purchase the old management acquired from the Hammerstein liquidation. The costumes of the chorus were not very elegant, to say the least; the banquet scene was omitted and so many disturbing elements, such as viewing stage hands from the house, the opening of doors by unseen hands at wrong moments made, in this (as in other) operas, homes of cardinals, counts, study rooms, cells, appear haunted. Perhaps all those errors were very comical to some people who go to the opera only to be seen there and who look on those errors as their only amusement and enjoyment, but they were tragic for those who expect homogeneously good performances, and that of La Juive could have been made perfect. Even with the poor scenery, unwise cuts and poor costuming of the chorus, the presentation could have been made a gala one through the work of the principals.

To come back to those who were responsible for the good impression made on the audience by Halevy's tiresome music, Rosa Raisa must be mentioned in first line. Beautiful to look upon, extremely well costumed, her Rachel endeared her forever to the hearts of opera-goers here. In glorious voice, she sang with great beauty of tone, exquisite shading and fiery temperament. In her aria she interpolated a cadenza which made the aria of the second act. He is coming, so effective that the audience broke into an avalanche of plaudits that re-echoed throughout the Auditorium, and the tempestuous demonstration was only ended by the vigorous hand of Conductor Panizza. Throughout the evening Raisa was at her very best, pouring out tones of such beauty as to give unalloyed pleasure to the ear; likewise, throughout the performance she was much feted by her hearers.

Though the role of Eudoxia is in comparison less im-

portant to that of Rachel, Edith Mason, who sang it, found in it one of the best vehicles to show the full gamut of her artistry, and she scored one of her biggest successes since becoming a member of the company. Superbly gowned, she was a picture to the eye and her singing an object of admiration, as was her phrasing, enunciation and style. To rhapsodize over her work is a pleasurable necessity, as only a few words could not convey the lasting impression she made on her auditors. Such singing is seldom heard, singing that reflects credit on Miss Mason's musicianship, as many singers have voices but little more, while the popular soprano knows how to use her organ to best advantage. It is a docile instrument that she uses admirably and which responds to her mental attitude at will. Historically, the role does not necessitate much acting ability, and this is regrettable, as Mason can "play" too. However, her portrayal was as effective as demanded.

Eleazar was well shouldered by Charles Marshall, who, though suffering from a heavy cold, was apparently not hampered in his vocal resources, judging from his clarion-like top notes, which electrified his auditors to such a point of frenzy as to completely stop the performance after the famous aria, Oh, Rachel, Oh, My Beloved Daughter. Marshall, who made a big hit here in Othello—this especially due to his voluminous voice—has since then become a very fine singer, one who knows how to differentiate between shouting and singing, and throughout the opera he gave material proof of musical intelligence and vocal artistry. His make-up was so excellent (with, perhaps, the



Eugene Rowland

at his concert debut
at Carnegie Hall
Wednesday, Jan. 3rd, 1923
SANG

"LOVE SENDS A LITTLE
GIFT OF ROSES"

exception of the nose that projected as a boil) that many thought Marshall a Jew, as he had caught some of the mannerisms particular to that race, such as a swaying of the head and rubbing of the hands, and even his walk was typical. He scored heavily, and no success was ever more justified.

The role of the Cardinal was in the hands of Virgilio Lazzari, a very serviceable member of the company, well routinized and always dependable, yet it must be mentioned by this reporter that he registered feebly in the cavernous domains in which part of the basso music is written and at times he was inaudible. Besides, the popular Italian basso, probably for the first time this season, deviated on more than one occasion from true pitch, and his portrayal did not have all the nobility of Cardinal de Brogni. Leopold was sung by Minghetti, the lyric tenor par excellence, the possessor of one of the most beautiful voices ever heard at the Auditorium, but for some unknown reason he still gives the impression of insecurity, and that very uncertainty might have resulted disastrously in one of the finales; but luck was with him, and everything went well. Yet, in the serenade, which he had begun gloriously, he later faltered and was not true to pitch. Defferre was satisfactory; likewise Luka, in the smaller roles. Panizza conducted with his customary zest and precision.

TRAVIATA, JANUARY 1.

Traviata was again sung on New Year's night to a most exuberant audience. As all other Galli-Curci appearances, this was a sell-out. The great diva, with an excellent supporting cast, including Tito Schipa as Edgardo, Giacomo Rimini as Germont, Sr., and William Beck as

the Doctor, presented a fine performance of the Verdi work. Polacco presided over the orchestra.

IL TROVATORE, JANUARY 2.

Verdi's time-worn score has been given many performances here this season. The repetition on Tuesday night brought back Cyrena Van Gordon in one of her most successful parts—that of Azucena. Again hearing her flawless delineation of the Gypsy proved conclusively that she is one of the finest Azucenas in the land. On this occasion she registered another triumph to her already lengthy list. Claudia Muzio repeated her fine Lenore, and the balance of the cast was the same as at previous performances. Panizza conducted.

BARBER OF SEVILLE, JANUARY 3.

Galli-Curci and the delightful Barber of Seville packed the Auditorium. In justice to Galli-Curci it should have been stated that it was she alone who sold out the theater, as indeed it is most probable that only a scant house would have been on hand had any other coloratura appeared as Rosina. Often in these columns this writer has stated that the size of a house should not concern the readers of musical papers nor should critics on the dailies devote space to the size of an audience, but an infraction to this rule is made to point out once more that the vogue of Mme. Galli-Curci is steadily increasing. The audience, which by paying for seats has the first right to judge an artist, expressed vociferously its contentment by shouting approval and clapping hands until the palms hurt.

Galli-Curci, in glorious voice, sang admirably the role of Rosina, in which she was coquettish and funny and which she costumed superbly. In the singing lesson she sang the Polonaise from Mignon in fine style, after which Home, Sweet Home, and so great was the demonstration that the no-encore rule had to be broken for the first time this season, as the public's insistence made it imperative for the songstress to repeat the number. It was a triumphal evening for Mme. Galli-Curci.

Count Almaviva was entrusted to that sterling artist, Tito Schipa, whose hold on the Chicago public grows stronger after each appearance. In such roles as that of the Count in The Barber, Schipa gives entire satisfaction. His singing was divine. After the Serenade in the first act he was the recipient of an ovation the like of such is seldom witnessed at the Auditorium, and all through the course of the evening he displayed his musical as well as vocal gifts to best advantage. A real singing lesson, as it were, Mr. Schipa gave his hearers. Historically speaking, he was as excellent. Other tenors may well take his Almaviva as a pattern.

A jolly Figaro was the one of Giacomo Rimini, who finds in the part much personal merriment and that pleasure is well reflected in his acting as well as his singing, and he kept the audience in good humor throughout the performance. In superb form, he sang not only the Largo al factotum gloriously, but also surprised even his most sanguine admirers by the beauty of his tones all through the evening. Rimini is incontestably one of the best Figaros of the age. Dr. Bartolo and Vittorio Trevisan are but one as far as the Chicago public is concerned, as the great buffo-baritone has been heard and seen so often in the part as to obliterate completely memories of other interpreters of the role. A comedian par excellence, Trevisan is never vulgar. He amuses as much by his dignity as by his antics and on more than one occasion he had the public in convulsions. This reporter is grateful to him for many a laugh and Trevisan may count Dr. Bartolo among the masterpieces in his gallery of fine portrayals. As ever, he made a distinct hit. Virgilio Lazzari as Basilio was also very funny, but his acting was lower comedy than that of Trevisan. He sang well, pleased the audience, and shared with the stars in the success of the night. Berta was well sung by that most reliable Maria Claessens, who acted the role with much gaiety. The smaller parts were satisfactorily handled, and Cimini, who conducted, has to his credit one of the season's very best performances. Cimini, a thorough musician, is a joy for the singers, as he knows the voice and know how to keep his orchestra proportionate to the organ of the singer. He and his men did well also with the overture and the little stormy intermezzo, both orchestral solos being rewarded by much applause. The stage manager was once more anachronistic.

LA JUIVE, JANUARY 4.

At its second performance Halevy's La Juive had a smoother sailing and a fine performance was offered a large house by Rosa Raisa, Charles Marshall, Edith Mason and Angelo Minghetti, who sang the leads. Panizza was at the conductor's desk and presided with verve and precision.

SAMSON AND DELILAH, JANUARY 5.

Outside the subscription and before a practically soldout house, Samson and Delilah had its first hearing this season with Charles Marshall and Louise Homer as the protagonists. Charles Marshall, who had sung Eleazar in La Juive the night before, had the audacity to appear in one of the heaviest tenor roles, and, though he came out of the ordeal with flying colors, he should be censured for having accepted the management's challenge, as he has made a precedent that is to be regretted. Having set down this criticism, only words of praise are to be written concerning his singing and delineation of the role. Marshall this season has come through as predicted by his admirers, and he has surprised those who found in him but a mediocre tenor with a robust voice. His Samson could be taken as a model.

(Continued on page 56)

LOUIS

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SCHUBERT CELEBRATIONS THE CHIEF ATTRactions IN VIENNA MUSIC CIRCLES

Recital and Concert Givers Pay Tribute to Distinguished Composer's Memory—The "Optimist" School—A Question of Social Connections—A New Hindemith Quartet—Novelties and Conductors

Vienna, December 14.—Vienna has gone through a veritable shower of Schubert music these last weeks. Schubert reigned on the programs of all song recitals and instrumental concerts. A series of his chamber music was offered by the Mairecker-Buxbaum and Rosé Quartets, and for two weeks at least, our conductors abandoned their specimen programs consisting, aside from a few novelties, almost exclusively of Beethoven, Brahms and Bruckner. The Philharmonic Orchestra, under Weingartner, fresh from its South American success, opened its season with Schubert's Unfinished and C major symphonies. Franz von Hoesslin, successor of Furtwängler at Mannheim and called in to replace him at the latest Tonkünstler concert, chose the Unfinished for his Vienna debut. (It is peculiar to note, by the way, how similar Hoesslin's methods are to Furtwängler's, outwardly at least.) Furtwängler himself, in the course of the great official Schubert Festival Week, conducted the Unfinished and the C major also, and in a strangely personal way at that. There were cuts in the C major, and some rather surprising tempi in the Unfinished. Furtwängler is developing a habit of late of making sweeping dynamic climaxes; however effective, they are frequently arbitrary and not fully justified. It's all right to break with tradition, but let's not be too radical on Brahms and Schubert. And one would have expected from Furtwängler at least the courage to drop the old habit of playing the same old Schubert symphonies over and over again. Our conductors, it seems, have forgotten that Schubert, aside from his two most popular symphonic works, wrote six more symphonies, of which at least the one in B flat major would be worthy of restitution. Is it just plain laziness which prompts them to stick to the most hackneyed symphonies of Schubert? Happily, the Schubert Festival brought his rarely heard Mass in E flat major, and it was excellently conducted by Paul von Klenau, though the vocal side of the performance was not always festive in a manner commensurate with the occasion.

"DE MORTUIS . . ."

The Schubert Festival Week was the work of the Gesellschaft der Musikfreunde, which contributed to the occasion an exhibition of rare Schubert relics and manuscripts to which reference has previously been made in the MUSICAL COURIER. This comprehensive collection, lovingly compiled for two generations and at present arduously guarded by Professor Mandyczewski, the venerable musicologist and librarian of the society, does honor to the reverence the Gesellschaft der Musikfreunde now holds towards the memory of Franz Schubert. The accent is on *now*, for it is a well known fact that Schubert had to suffer disgraceful treatment at the hands of the society while still among the living. He applied for membership in the Gesellschaft, and was rejected. Unheeding of this insult, he humbly endeavored to make the society accept the dedication of his first symphony. Again he was rejected (on grounds which are, happily, not known to us), and only years later the Gesellschaft der Musikfreunde graciously condescended to accept the dedication of his C major symphony.

THE "OPTIMIST" SCHOOL.

History repeats itself. Just now to the majority of our musical populace Arnold Schönberg is a "crazy Jew."

We had a typical hissing concert at the Grosser Musikverein yesterday, when Rudolf Nilius performed Schönberg's chamber symphony in the first concert of his chamber orchestra cycle. The orchestra was constituted from members of the Philharmonic Orchestra, and the audience recruited from the circles of benevolent music lovers who habitually attend the Philharmonic Orchestra's pre-prandial

provides for fifteen instruments (Schönberg has since consented to considerable augmentations), and this setting was, perhaps, a little too meagre for so large a hall. Still, the piece, with its intricate harmonic texture, sounded beautifully rich and colorful, particularly in the more lyrical passages so strangely recollective of Wagner's melodies. "Didn't they play wrong?" was the verdict of a dignified old gentleman next to me who came out of his senses at this terrible noise, and who hissed with a vengeance at the end.

He applauded enthusiastically, however, after the Christmas Music for orchestra and soprano, by Hans Ewald Heller, which closed the program yesterday, and well he could, for it was a nicely melodic, if rather long and loquacious, piece. Heller, together with his two more illustrious colleagues, Erich Korngold and Wilhelm Grosz, is an exponent of the Vienna school of Musical Optimists, and an antipode of the Schönberg school. These musical optimists lead their ancestral line back to Richard Strauss; they possess none of the lofty contempt which a Schönberg holds for public taste. They are ready to make concessions, and bent not on ideals but on success—success at any cost. Of the three, Heller is undoubtedly the most sincere, just as Korngold is the most talented, while Grosz is rapidly becoming the most successful, and the most frequently performed.

A QUESTION OF SOCIAL CONNECTIONS.

Aside from Grosz's Dance Suite, already mentioned in these columns, we heard this year a large number of his songs, presented by Stella Eisner, among them children's songs on poems by Christian Morgenstern, as well as a number of vocal arrangements based on old Hebrew folk-songs. All these songs and piano pieces resemble each other in a striking degree. They all reveal the same fluency



THE HOUSE IN WHICH SCHUBERT WAS BORN.

Number 55, Naszdorferstrasse, Vienna. The building, which has been adopted as a Schubert museum, is owned by the municipality of Vienna. Note memorial tablet on the right, and bust of Schubert below the center window. (Photo by P. Bechert)

of melody and style, the same ease—not to say flippancy—of utterance, approaching the style of a Lehár. Earnestness there is little or none in them. And the more's the pity, since Grosz is undoubtedly a strong melodic talent. He is regarded as "the Jewish Schubert" by the vast number of more or less casual music lovers among the upper ten thousand of the Vienna financial world, and this is the class of concert goers who flock to hear every one of his new compositions. It is the same social set which discovered Grosz's musical twin brother, Erich Korngold, twelve years ago, and their word goes with the Vienna press, and indeed with the majority of the visiting artists. This accounts for the fact that even the Hindemith String Quartet, whose members must have held a rather justified grievance against Grosz, in view of certain Salzburg events, saw fit to include the Ballad from his string quartet, op. 4, in their recent Vienna program, in preference to a work by any other Vienna composer (say Webern) whose general line of work would have been more in keeping with the radical tendencies of this organization. This Ballad, by the way, is one of Grosz's earlier works, and is considerably more dignified and earnest than any of his later compositions.

A NEW HINDEMITH QUARTET.

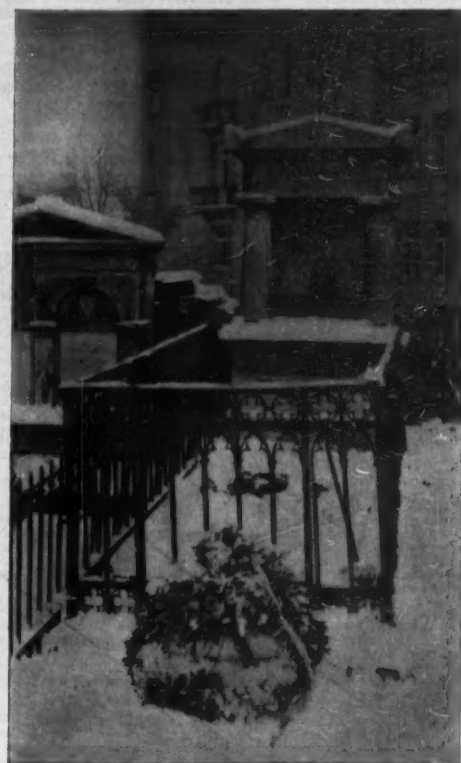
It is needless to say, after my above statement, that the Hindemiths were embraced with open arms by Vienna society. The most interesting event of their visit, aside from Paul Hindemith's own quartet, op. 16, familiar from the Salzburg Chamber Music Festival, was the first performance anywhere of his new quartet, op. 22, played by the four young men at one of the private parties given in their honor. My informants tell me that it is considerably more modern than his op. 16; it is keyless (*atonal*), or, as Hindemith himself put it, in "Hindemith major." As to the quality of their performances, I confess that I found the organization less excellent than at Salzburg. The chief trouble, it seems, is Licco Amar, the first violin, who does not always play true to pitch.

BOHEMISCHE MUSIKANTEN.

Aside from the Schubert Festival Week, the dominating feature of the past weeks has been a veritable Czech invasion in the musical field. Now that our Czechoslovak neighbors, our compatriots of balmy-prewar days, have gained their political independence, and, incidentally, a strong economic preponderance over what has remained of our once mighty Austrian state, they seem anxious to effect a peaceful penetration in cultural affairs as well. And Austria, it appears, is just as eager for Czechoslovak music as she is for other and more indispensable Czechoslovak exports, such as sugar and coal. Being anything but chauvinists, the Vienna people were glad to forget old political frictions, and ready to welcome our Czech guests with open

arms. Certain over-anxious people had feared demonstrations and riots, and the Grosser Musikvereinsaal therefore bristled with police and detectives when the Czech Philharmonic Orchestra made its initial appearance before a Vienna audience which included the president of our republic, Dr. Hainisch, as well as all ministers and, most important of all, a large number of Czechoslovak officials. The thunderous and unanimous applause, however, which greeted Conductor Vaclav Talich and his men, proved all fears superfluous.

The programs of the two Czech Philharmonic concerts were fully in keeping with the national character of the



A RARE PHOTO OF SCHUBERT'S ORIGINAL GRAVE IN THE WAHRING CEMETERY, VIENNA.

The master's coffin has since been transferred to a "grave of honor" in the Central Cemetery of Vienna.

whole affair. The first night was devoted to Smetana's cycle, My Fatherland, while the second offered a five-movement symphony by Joseph Suk, entitled Asrael, and dedicated by the composer to the memory of his wife and father-in-law, Anton Dvorak. This is a serious, if not particularly original composition, but the Smetana cycle, of course, was the pièce de résistance of the two concerts; the Czech men played it with an abandon and enthusiasm which is without a parallel, and Conductor Talich, most temperamental of all modern leaders, whipped his men on to climaxes of tremendous strength. The string section of the Czech orchestra, true to Bohemian traditions, is especially brilliant; they do not seem to play, they sing on their instruments.

NOVELTIES, AND CONDUCTORS.

For years Oscar Nedbal led the Vienna Tonkünstler concerts, giving way to Furtwängler in 1918 when Czechoslovakia became independent. At present he is general musical director at Jassy, in Roumania, and by a strange coincidence happened to make his first reappearance at Vienna just a few days following the visit of his one-time colleagues. Nedbal is still the athletic conductor he was in the days when conductors' platforms used to break under the weight of his massive personality. He still attacks his players something like a wrestler or boxer, but always succeeds in getting big effects out of them.

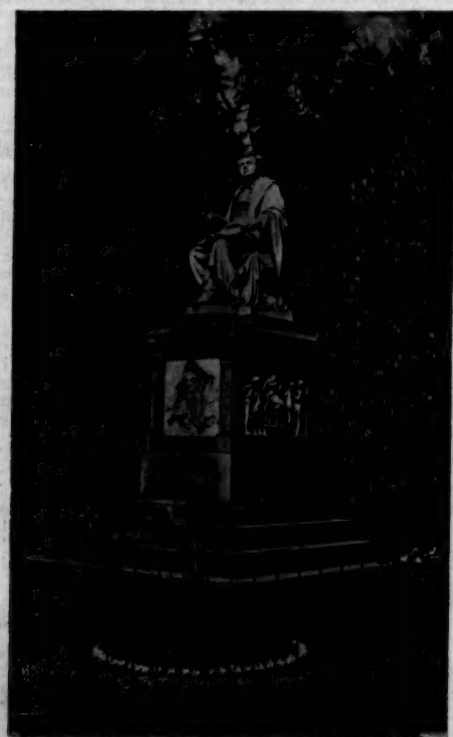
Nedbal is a Musikant who makes music not with his brains but with his heart, and there is a tremendous "go" about his reading of Tchaikowsky's Fifth symphony, and works of a similarly showy character. The selections from his own new opera, Bauer Jakob, were far less satisfying. They make a clever use of Slovak national elements, but they are little more than ambitious operetta. The other novelty of Nedbal's program was the overture to a marionette show, by Jaromir Weinberger, the Czech composer now resident at Ithaca, N. Y. This piece, written by the composer at the age of seventeen, at a time when Korngold's Snowman was very much in vogue, shows surprising similarities to the Korngold ballet. It is more colorful and personal, however, though worlds removed from the wit of a Stravinsky, who has since come to found a school of marionette music which is all his own, in spite of all his imitators.

The vast difference between the Slav and German temperament was instructively demonstrated by Julius Prüwer, for thirty years conductor of the Breslau Opera, who made his Vienna debut as a symphonic leader with Tchaikowsky's Fifth. His reading was thorough and scholarly, but it compared to Nedbal's like German wine to Russian vodka. Prüwer, who is mentioned as one of the candidates for the Vienna Volksoper, had previously been heard here in 1907 when he gave Vienna her first taste of Strauss' Salome. He had to bring his whole Breslau company with him, owing to the censor of the then Imperial Opera, who objected to the employment of court singers for so immoral and undertaking. Shades of Anthony Comstock!

PAUL BECHERT.

Marsh at Notre Dame

Helena Marsh is to be heard in Notre Dame on January 27.



THE SCHUBERT MONUMENT AT VIENNA.

musical Sunday noon services. No wonder they were rather shocked and even more scared by the daring harmonies of Schönberg, which disturbed their accustomed Sunday peace. Nilius had adopted the original scoring of the piece, which

LETTERS OF JAMES GIBBONS HUNEKER

Collected and Edited by Josephine Hunecker and Published by Charles Scribner's Sons.

A REVIEW

James Gibbons Hunecker was one of those fellows that Shakespeare speaks about—of infinite jest and most excellent fancy. In consequence, in the three hundred odd pages which hold his letters, about as many and varied topics are touched upon as one can imagine. The task of editing them must have been a hard one. Mrs. Hunecker, who did it, begins her preface by stating that the volume was prepared "primarily on the suggestion of his friends, and particularly for his friends," which explains the inclusion of a lot of matter relating to appointments and other everyday matters that would surely have been left out of a volume intended only for the general public. But there is plenty of witty, intellectual wheat among this casual chaff to repay anyone for reading the volume through. No better idea of its contents can be given than to make a few selections, and there is nothing better to start with than the condensed autobiography which, at the request of H. L. Mencken, editor of the *Smart Set*, Hunecker included in a letter to him. It is dated at his Flatbush home, April, 1916:

First effort—a short story written July 4, 1876, (thermometer at 105°) in Philadelphia. Bad imitation of E. A. Poe—my first idol—and in print. It is called "The Comet" (ominous title!). Then I went to Paris 1878—to see Liszt—and wrote for the Philadelphia Evening Bulletin special on the music, painting, sculpture, literature, stage, etc.; wrote very much in my present gossipy manner—I've no literary style, except a possible personal note—and I've all this stuff in print to show. I came to New York in 1886. I first read Liszt in 1878. I became acquainted with Nietzsche in 1889—his "Richard Wagner at Bayreuth." I imitated Carlyle—the Carlyle of "Sartor" till my mother, who wrote pure, undefiled English—gave me Cardinal Newman; with Flaubert he has been my model. God knows you would never suspect it. The first Liszt critic in America was William Morton Payne, editor of *The Dial*, Chicago; with Prof. H. R. Boyesen of Columbia he discredited the plays (and completed the Jaeger Life). But as far back as 1891 I was in the critical trenches as dramatic critic and fighting the poison bombs of the old time criticism. Then Liszt was a "degenerate," today, he is a tiresome preacher.

I had only a brief Maeterlinck fever. I'm over it fifteen years. Shaw is shallow, but amusing. I read him in 1886—a rotten music and art critic. But I quoted him in the *Musical Courier* and persuaded its owner, the late Marc A. Blumenberg, to buy an essay of Shaw's on old musical instruments, clavichord, etc., and their superiority to the modern grand pianoforte (like all innovators and revolutionists, Shaw faces the past, socialism, idealism, etc.). This article—I believe to be the first that ever appeared in America—is buried in the pages of the *Musical Courier* for May, 1890 or 1891. From the Philadelphia Bulletin, when I returned, I went to *The Courier* (for fifteen years). Joined *The Recorder* in 1891; then *The Morning Advertiser*; finally *The Sun* in 1900. Since then—1912—I've written for *The Times*, still do (was music, dramatic and art critic on *Sun*). Also editorial writer, book reviewer, and foreign correspondent.

I studied piano at Paris with a Chopin pupil, the venerable George Mathias; in New York with Josef. Was his (Don't blench, Bill! This is the last) assistant as piano pedagogue at the National Conservatory, N. Y., for ten years. Have never published any music, though my grandfather, John Hunecker, was a rotten composer of church music and a capable organist of St. Mary's Church, Philadelphia; my other grandfather was an Irish poet, patriot, refugee, printer, James Gibbons, president of the Fenian Brotherhood in America. (The limit—poet and organist! No wonder I drink Pilsner.) My "best seller" thus far (mirage No. 93) is "Iconoclasts" (published 1903) then the "Chopin" and now "Ivory Apes," etc., which has gone here and in England. (See *Spectator*, Dec. 18-15). My "Chopin" is also in French and Italian, and, oddly enough there is an edition (pirated) of "Visionaries" in Bohemian (Prague). I have it. (The translator, poor devil, came over here in money distress and it was summer and I was in Europe. He got a job at the German Hospital as a lift boy. It fell. He was killed. No royalties for me, no money for him). And now the secret of my soul.

In France and Germany my two volumes of tales, "Melomaniacs" and "Visionaries" are the best line of my books (they have not been translated by Lola Lorne of Vienna but the war has kept them off the market). I think they are, in spots, worth all my alleged critical stuff. That is, they belong, for the most part, to what the Germans call "Kulturromane," and are not Anglo-Saxon or American fiction at all. I have "The Lord's Prayer in B," in German and French. Also in German—"The Pursue of Aholubah," "A Chopin of the Gutter," etc. (in weekly and monthly publications). My favorites are (in "Visionaries") "The Third Kingdom," "Rebels of the Moon;" and in "Melomaniacs," "Avatar." Both books have been called valuable documents for alienists, etc., and both books do not sell. They are too heavy. Did you read "Visionaries?" May I send, if not, both these fictions? (Ah! the parental passion for the ugly duckling of the inky family.) In conclusion (quick! a drink at my expense) I loathe movements—artistic, political, literary, religious—all propaganda, etc. There are no "schools" in art or literature, only good writers and artists; there are no types, only individuals. And the best beer comes from Bohemia as the best music comes from Germany; the best prose from Paris, the best poets from England—you can't get away from it, old son. But the best fried oysters and terrapin and literary criticism—from Baltimore! By God! And may He have mercy on your soul if you read this through at a sitting.

His larger autobiography, "Steeplejack," first appeared in serial form in the Philadelphia Press during the summer of 1918. Here is one of his characteristic "business" letters in regard to it, written to Alden March, editor of that paper:

George Moore 10 or 15 years ago wrote for Lippincott's Magazine a series of critical articles that he called "Avowals." They are not in book form, therefore not copyrighted; nevertheless, I won't steal any man's title, hence my own title. This is to go!! My name is to be signed James Gibbons Hunecker. The times are dangerous and the Hun must be taken out of my patronymic. Besides the Gibbons will get the Irish vote. Send me a contract this week—serial rights alone. Simple as possible—terms as arranged, no time limit—of that latter you are the arbiter, but I think myself Nor. 1st ought to stop my personal vomitings. A hundred per

week you said. Alden the Lord bless you, but it was the Devil himself that put this flea into your editorial ear. My summer is lost. No music. No eatings. Ten thousand words weekly—i.e. 2500 for four days weekly. And hell, and writer's cramp, and I can't typewrite, I can't dictate. But Oh! what a beautiful flow of language is gushing up from my sub-consciousness, what a dazzling rainbow mist of vocabularies!

Next a short one—a jab directed at Frank J. Willstach, compiler of the Dictionary of Similes. Evidently Mr. Willstach had questioned the use of Hunecker of the expression "not as good as" instead of "not so good as":

Of course, you are only tone deaf; also art blind, so why fight nature? Your ear fails in prose else you would not speak of "as-as" which usage years ago was decreed to be correct. "So" in some instances is O. K., but the hissing aspirate "so-as"—phew! Where's your ear. Prose is like music, every word, every letter must be placed for sound, color, nuance. Grammar must go by the board if it interferes with the cadence—I am talking now of artistic, musical prose, not of newspaper sawdust. As for grammar, it was made for imbeciles and schoolmarm. Selah!

Cordially,
JIM THE PENMAN.

Those who knew Hunecker well, know how fond he was of discovering Jewish blood in bodies where it had never been suspected. It is extraordinary to see with what ingenuity he sometimes starts to prove, in a half playful way, the Judaism in families which had never been thought to have a drop of it. Here is a very interesting letter written in March, 1917, to Pitts Sanborn, music critic of the New York Globe, who had written Hunecker asking for information "on the perennially interesting subject of Jews in music, always a favorite with Mr. Hunecker:"

Dear Mr. Sanborn:

My little improvisation brought me a very interesting letter indeed. The meeting with Pachmann (whose right name is Waldemar Bachmann—no Von or De, and a native of Odessa, his father a Kantor in a local school) must have been immense. When in the mood he is the most ornamental impresario alive. The legato story is true—few possess the art. Josef achieved the legato effect by an aerial handling—or footing—of pedals. But the clinging legatissimo of Pachmann, Thalberg, and Paderewski (in his prime) he did not boast. His ideal touch was aristocratic, detached, yet on the ear the melodic line was never staccato. Pedalling—in perfection. As to the Jewish note; of course, I meant the historical dead, not contemporaries. Hummel—a great virtuoso, Moscheles, Heller, Mendelssohn, Thalberg, down to Doehler, Herz—a volley from the land of the pawnbroker. However, Paderewski is a Roman Catholic even if his touch has a luscious oriental richness. But oriental doesn't mean Semitic; besides the Slavs (Poles and Czechs and Russians) are all peculiarly gifted in the matter of touch. Think of Chopin, Rubinstein! No, I meant no narrow fencing off, only it is remarkable that the Jews should be such great executants. Pagani looked Jewish; Ysaye—spell it Isaiyah—was of Jewish origin in Belgium—30 years ago; his brother was called Jacob Ysaye, a pianist. Now he is James. And Paderewski—whom I love and admire greatly—sent me his photograph 20 years ago and on the back it was addressed to "Jacob Huneckerstein," a neat come-back for my jesting with his Christian name. This is, of course, all extraneous. In my own case, possibly Magyar, and wholly Irish. The Huneckers, or Hunykyrs, were in Phila. in 1700, and my ancestors fought against King George. I'm a Cooper and a Bowman, English on the distaff side of my father's house; the James Gibbons speaks for itself; only, my God, my dear Sanborn, my grandfather was a prohibitionist; actually toured the country in 1840-50 in the cause of temperance, and our family thirst! No, I don't believe in heredity. Pardon my prolixity. Your letter fired off my memory cartridge.

Sincerely,
JAMES HUNECKER.

It is hopeless to attempt to give anything more than an entirely inadequate idea of the subjects into which his brilliant pen thrusts its sharp point for the moment, only to flit on immediately to another and totally different one, as a bee goes from blossom to blossom and flower to flower, gathering its honey. For instance, writing to Mencken, he tags this little thrust on the end of a letter upon an entirely different subject: "Will have a Leschetizky story in next Sunday's Times magazine section. A sweet theme! I don't think."

There is a letter to Rupert Hughes, congratulating him upon a new book, which starts this way: "A line to tell you that I was very much pleased with your letter and hope the new book will be a success—it will be, of course. (But look out for the soft-pedal and the tremolo stop, old man! They hit the public in the midriff, but in art they must be sparingly used. Don't mind this wag from a graybeard." And at the end there is this single line: "P. S.—Salt your boodle, Bill!!" Hughes, they say, is taking his advice; but Hunecker himself never did.

Hunecker's epicureanism is often in evidence. Here is a typical letter, also to Mencken, which has to do with a luncheon. "Dr. Knirm's Sanitarium was his favorite resort for an application of his Pilsner cure:

Dear Mencken:

As you suggest Thursday or Friday, let us make it Friday at 1 P. M. Where? The challenged party in the code duello has the choice of weapons; nevertheless, let me ask you—Italian, French, German or American? If German—Lüchow's on 14th St. (but as we drink beer later why not begin elsewhere). If American—Jack's; but it's a case of coals going to Newcastle to ask a Baltimorean to eat seafood. What can Jack offer you? (yet you may

have a Friday palate and there is lobster fat—pyramids—crab meat—a la Jack, and other supreme golly-gobs). French? Then old Martin's cor. 9th and University Place. (The Lafayette is barred because of the "literary" crowd. I distinctly refuse to bring a sensitive newspaper man into such a circle.) Remains—Italian. I know of a place, Frank Busto's, 44 Beaver St., same block as downtown Delmonico's (you get off subway at Bowling Green and walk north two blocks); good spaghetti, gnoccoli, etc., risotto, pastas, etc. Chianti. And it's only round the corner from Dr. Knirm's Sanitarium—in Hanover Square. But it's down town and may interfere with Nathan's or your plans. Ask Nathan if he knows a "re-treat." We must talk as well as guzzle and gobble. Let me know by Thursday. Sir to you!

As ever,
J. H.

The passion with which he loved beer, especially Pilsner, was often the subject of casual mention in the letters. For instance, when he had to give up alcohol entirely, as he did for a time under doctor's orders, he dropped this sentence into a letter to his old friend, John Quinn: "On the water wagon—first time in my long and thirsty career. Don't even miss my beer—but dream of its color and density betimes."

It was in 1914 that he moved into the Flatbush house which was his home for the rest of his life. Here is what he had to say of it in another letter to John Quinn: "We are in much quieter quarters, wonderful view—white today, green in summer—cool also, five stories high, and much larger than the other apartment (also higher in price); above all, no one over our heads. An ideal place to write, if pianolas don't start. . . . Do what I will, John, I feel sad and isolated down here; yet I'm only twenty minutes from the city and in summer a lovely spot. It will wear off, I hope, the melancholy."

It did wear off apparently, for Hunecker was very fond of his Flatbush place in the last years of his life. Yet before moving there he had been in Europe and got thoroughly homesick, as a flashing sentence out of one of his letters shows: "I had rather," he writes, "be a fried oyster in Philadelphia than Lord-Mayor of London."

Of course, most of the material in these letters, which were written with never a thought of publication, is strictly personal, but in them there are occasional utterances on one of the arts, often colloquial and straight from the shoulder, written not for publicity and thus without the restraint that was imposed upon his critical work in the press. Writing March 1913 from Berlin to Benjamin de Casseres, he said: "The Futurists are fakers, Marinetti a megaphone—a bladder. Don't waste good grey matter, cortical cells on such charlatans." Time has proved how correct his judgment was.

Two months earlier he heard d'Albert's playing and this is what he wrote, also from Berlin:

Heard d'Albert play the other night—audience 2000, delirious. Such playing a smear, a blur, 1,000,000 dropped notes, rotten rhythms, etc., but the whole like something elemental, an earthquake, a tornado, a collision of planets, the sun in a conflagration. Since Rubinstein! I stood on my chair to yell with the rest (I was really standing on my head). Piano playing pays here. America is not the only land of dollars. I paid 20 marks for 2 wretched seats at the Philharmonic. What a genius at the keyboard. His own music is a clever quilt of other men's ideas. Oh d'Albert!! Never shall I forget that dwarf-giant, that Kobold—demi-god!

As ever,
JIM.

Here is part of a letter to Lawrence Gilman, the essayist, who nowadays writes program notes for the New York and Philadelphia Philharmonic orchestras, and, by the way, in a style that reminds one more of Hunecker than anybody else who is writing now. The subject matter of the letter is exceedingly interesting—if true:

You can't get the facts in the Wagner-Wesendonck letters. Cosima took care of that. Here they are: The day (morning) of August 11th, 1858, Minna Wagner went to the Wesendonck Villa and told Otto—the original of King Marke, and no doubt as big a bore—the true state of affairs. What happened later in the day no one can tell, but R. W. left that night for Italy after borrowing money from Jacob Salzer. Wesendonck when asked why told his intimates that he had asked R. to go. The scandal was all the greater because a musicale had been planned for the Villa, and Liszt being invited arrived on the 20th and to his amazement found his friend not in the vicinity. Mathilde W. wrote in 1859 that Richard had left "voluntarily!" A barber who used to shave me at the Gilsey House 25 years ago was never happier than when retailing the small talk of the time. He had shaved the mighty Richard at Zurich, and knew of the interrupted love affair. He called Wagner a "little bandy legged fresh Jew" ("french" he meant); the "Krummebeine" is an old anecdote; Wagner, so they say, always wore a long cloak to conceal his convex legs. . . .

Here is an interesting trifle out of a letter to Theodore Presser, the Philadelphia Music Publisher: "The subject matter is free from objectionable insinuations; indeed, while I am not endeavoring to paint Liszt an angel, I don't believe that he was a glorified goat chasing, with horns lowered, every lady goat in Germany. There's been too much of that sort of thing in his biographies. Wagner was thrice as immoral. But Liszt has to bear the brunt of the game."

Quotations could be multiplied by the dozens, but enough have already been selected here to show what a fund of enjoyment there is in the book. So to close there shall be one single comment by James Gibbons Hunecker upon James Gibbons Hunecker. The letter is to Edward C. Marsh and refers to a book which had recently appeared (1910) purporting to lay down the fundamental principles of the arts: "Your *flair* did not fail you. The book, etc., is aesthetic punk. The review is as dry as a herring bone and my contemporary throat. (Pause as the fat writer sips ambrosia from a bottle; \$1.25 per case of 24, Milwaukee Pabst, blond.) English and American writers may be divided like Caesar's Gaul in three divisions: piffle, punk and bull. The latter is Jack London's "Note"; C—hits the first, and the second is the most universal quality of the three. I've reached at various epochs all three stadia." H. O. Q.

Artur Schnabel Arrives for Tour

Artur Schnabel, pianist, has arrived for his second American concert tour. His first engagement will be with the Society of Friends of Music at its concert at Town Hall, Sunday afternoon, January 14. Mr. Schnabel will leave the early part of February to fill a series of engagements in the Northwest, California, Texas and Middle West. During the months of March and April he will appear as soloist with the Chicago Symphony Orchestra, the Beethoven Society, New York Symphony Orchestra, Philharmonic Society, Boston Symphony Orchestra and Philadelphia Orchestra.

Chev. ALFREDO MARTINO

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PLAYING WITH OTHERS HELPS YOU

By B. H. Wike

[There is plain sense in this little article put in a plain way. It is just the sort of thing that students of music need to know, just the little piece of advice or useful hint that may make all the difference between success and failure.—The Editor.]

A player soon hears and sees much of interest when he takes up ensemble work. Aside from seeing how others do certain things, whether they do it well or badly, you are bound to be helped in matters in which you may have been faulty.

I have seen solo players who had a faulty rhythmic sense helped considerably by working with others. No matter how large an orchestra may be, you will soon begin to notice, for one thing, that you must keep up your part and in time with the others, neither faster nor slower, but all together in order that the effect may be that of one harmonious whole. There are practically sure to be at least one or more in such an assembly who know time values either through instinct or practice, and these are the ones who can be watched in order to keep things moving right through to the end. If you have trouble with your counting, playing with others will keep you. In time you will find the time element taking care of itself to a great extent, for the pulse will go through your mind somewhat automatically.

Playing with others is a help in melodic treatment. At times you may have to take up the melody yourself, and somebody else then acts as accompanist, and then there will be times when you must listen to another's playing

of the melody. Here also comes in the factor of ear training, which helps you to recognize tone quality and allows you to try out your powers of working for another factor called "sympathy."

If you work with others at the piano, whether it be in the form of duets or trios, it will prove valuable in leading to a greater familiarity with various sections of the keyboard. You may be often scared when playing alone to think that you must at times venture into notes above or below the staff; but playing alternately the primo and secondo parts will help this failing. In trios you can take the middle player's place and see how it goes to work there.

Playing for a choir is not bad practice; but how often you will find players who want to shun this! The world is full enough of players who can perform very well in solo and orchestra but make a botch of playing such an apparently easy thing as a common church hymn. Moreover, you will come across sacred music with the voice parts written on separate staves, with no regular accompaniment, and the player who can play all four as if they were set on just two staves will be a help to another some time. Reading four staves trains the eye to watch. Music for church services is none too good anyway, and if its improvement does not devolve upon the players and the singers, the composers excluded, whom else does it depend upon?

So make the most of your opportunities to play with others. It is a good deal like the hermit who thinks he can be valuable to society by living to and for himself alone; it can't be done. In too many cases it amounts to selfishness.

WASHINGTON CHORAL SOCIETY
HEARD IN THE MESSIAH

Christmas Pageant by Washington Churches—Daisy Jean a Visiting Artist—Local Talent Before Friday Morning Music Club—Paul Bleyden's Pupils Win Praise—Charles S. Wenger's Success in Baltimore—Washington Opera Plans

Washington, D. C., December 27.—The Washington Choral Society (formerly the National Community Chorus), under the able direction of Charles Wenger, assisted by Harvey Murray at the organ, Helen Nash at the piano, and William E. Braithwaite as assistant director, gave a praiseworthy presentation of Handel's *The Messiah* in the Masonic Auditorium on December 18. The soloists were Netta Craig, soprano; Victor Golibart, tenor; Flora McGill Keefer, mezzo-contralto, and Charles Trowbridge Tittmann, bass. All are artists whose beauty of voice and musical ability are well known and always enthusiastically received by their appreciative Washington audiences. The choruses were unusually fine and nicely finished, sung with that fullness of the whole which is attainable only by earnest co-operation and efficient work. The Choral Society is a public-spirited organization of about eighty-five members, standing for the development of the highest standards of choral art. The other officers are Robert C. Starr, president; Mrs. H. Clyde Grimes, vice president; C. O. Fischer, secretary; John A. Gallagher, treasurer; Mrs. A. F. Tennille, chairman of patronage; H. G. King, librarian; Emma Greene, assistant librarian, and Mabel Rowlands, chairman of finance. The next recital by the society will be given in March.

CHRISTMAS PAGEANT BY WASHINGTON CHURCHES.

A magnificent Christmas pageant-drama, with music arranged from the Bible by Bess Davis Schreiner, entitled *The Word and the Way*, was given both afternoon and evening at Central High School on December 23. The pageant was arranged by a committee composed of the rectors of the eight leading churches of Washington, assisted by Marie Moore Forrest, who was pageant master. Mrs. Forrest's staff included Caroline McKinley, Harold Snyder, Denis E. Connell (who also appeared as Isaiah in the pageant), Albert Parr (also King Saul and the kinsman in *The Story of Ruth*), Victory Kerney, Anne Castle, Fred Shoemaker and George Diffenderfer, Jr. The committee on costumes included Mrs. Minnigerode Andrews, Mrs. William S. Moore, Ruth Campbell, Juliet Lyeth, Marian Chace, Florence Thompson, Evelyn Davis, Katherine Gault, Ruth Shoemaker, May Shoemaker, and Dorothy Cable, who took part in the pageant as well. The music, one of the most inspiring features of the pageant, was given by Paul Whitney Fishbaugh, organist-director; Helen Gerrer, violinist; Katherine Riggs, harpist, and the St. Andrew's Choir of thirty voices, under the direction of Marguerite Allen Ross, with a quartet composed of Margaret A. Dudley, soprano; Sue V. Hess, contralto; Warren L. Terry, tenor, and George S. Parker, bass. Mrs. Otis D. Swett, soprano, sang the part of Mary, and Walter Terry, Harlan Randall and George Parker sang the roles of the Three Wise Men.

LOCAL TALENT BEFORE FRIDAY MORNING MUSIC CLUB.

The assembly room of the Cosmos Club was crowded to fullest capacity on December 15 to hear Helen Corbin Heinl and Charles Trowbridge Tittmann in a joint recital which proved to be one of the most pleasing concerts by local talent this season. Mr. Tittmann was in unusually fine voice, and gave a pleasing program of songs by Caldara, Bach, Purcell, Schubert and Dunhill, and three French songs. Mr. Tittmann was ably accompanied by Miss Brickenstein. Mrs. Heinl opened her program with MacDowell's Celtic sonata, which she played with excellent musicianship. Then followed numbers by Cyril Scott, Albeniz, Liszt and Chopin. Mrs. Heinl has a pleasing personality and was gracious in responding to the enthusiastic applause of her audience.

DAISY JEAN A VISITING ARTIST.

Daisy Jean, the versatile and accomplished Belgian artist, was the visiting soloist with the Friday Morning Music Club the week following the above recital. She played a sonata for cello and piano, accompanied by Jean Wiswell. Her second number was a charming group of Flemish folk songs, followed by two cello numbers, and a Saint-Saëns selection for harp and piano. The last number was a group of songs sung by her, for which she played her own accompaniments on the harp.

Mrs. Eugene A. Byrnes, president of the Friday Morning

Club, entertained at tea for Mlle. Jean the afternoon before the recital, when the guests had the pleasure of hearing Mlle. Jean sing with that individual grace which adds much to the charm of her personality.

PAUL BLEYDEN'S PUPILS WIN PRAISE.

Paul Bleyden, one of Washington's leading vocal teachers, conducted his pupils in a Christmas play at Keith's Theater, in which music was the foremost feature. Twenty of his pupils sang old English carols in costume each afternoon of Christmas week.

At the annual celebration, at the Willard Hotel, of the Yorktown Tea Party, a brilliant affair, where the elite of Washington society are always represented, Mr. Bleyden presented his pupil, Margaret Callahan, soprano. Miss Callahan won much applause with a group of period songs, which she sang with excellent tone, finish and artistry.

Mr. Bleyden also recently presented a program of songs at a concert at Central High School. Two of his pupils, Helen Harper, soprano, and Thelma Smith, contralto, gave several duets, which were enthusiastically received; in fact, so persistent was the applause that three encores were given before the audience would permit these talented young artists to retire.

CHARLES S. WENGER'S SUCCESS IN BALTIMORE.

Charles S. Wenger, director of the Washington Choral Society, made a fine impression in Baltimore in a recent concert at Christ English Lutheran Church. Mr. Wenger gave a full and varied program which only an artist of ability could have interpreted. His program included Handel's *Where'er You Walk*, two Shakespeare songs, dialect songs and songs of Schumann, Schubert, Tschaiikowsky, Franz, and old folk songs. Elizabeth Gardner Coombs was the accompanist.

WASHINGTON OPERA PLANS.

Edouard Albion announces that the first operas to be given by the Washington Opera Company will be *Rigoletto* and *Carmen*, to be presented at the President Theater on January 22 and 26, and a matinee and evening performance a month later. Arturo Papalardo, Italian conductor of the Aborn Opera Company, who will conduct both operas, will come to Washington early in January to establish the orches-

tra. Oliver Mellon, who for two seasons sang the leading baritone roles with the company, will return to Washington to sing Escamillo. Charles Tittmann will be heard in *Rigoletto*, and Netta Craig, in *Carmen*, and Ruby Potter and Albert Shefferman will both be remembered. Paul Tchernikoff and Elizabeth Gardner will lead the ballet.

Mr. Albion has cast Marguerite Meakin in one of the leading soprano roles. Mrs. Meakin gave a difficult program, which showed to great advantage the splendid range of her voice, when she appeared with the Fortnightly Salon at the Playhouse on December 14. The development of this singer under Edouard Albion the past year deserves great credit. In the summer and early fall Mr. Albion gave a series of studio concerts for Mrs. Meakin, which met with great success.

J. H.

FOREIGN NEWS IN BRIEF

NEW WEINGARTNER WORK FOR VIENNA PHILHARMONIC.

Vienna, December 12.—Only now the Philharmonic Orchestra has announced its list of novelties for this season, which is even more modest than in former years. The only real novelty will be conductor Weingartner's own *Variations on a Theme by Reigenauer*. All other new works on the list, including Ottorino Respighi's second symphony and Stravinsky's *Firework*, have had previous hearings elsewhere.

P. B.

STRAUSS JUNIOR MADE A DOCTOR.

Vienna, December 10.—Franz Strauss, son of Richard Strauss, who visited America with his father last season, has just been made Doctor of Laws by the University of Heidelberg, Germany.

P. B.

REINHARDT POSTHUMOUS HISTORICAL OPERETTA SUCCESSFUL.

Vienna, December 13.—A posthumous operetta, *The Lucky Trumpeter*, by Heinrich Reinhardt, composer of *The Spring Maid*, who died at Vienna a few months ago, has been produced at the Komödienhaus here with tremendous success. It is interesting from a historical viewpoint, the chief character being Johann Nepomuk Mälzel, the Austrian "Court Mechanician," who was the inventor of the metronome and who constructed, among other mechanical devices, a panharmonicon (a machine combining the sounds of a full orchestra), for which Beethoven especially composed a piece. Mälzel took his instrument to America and died there in 1838 at the age of sixty-six.

P. B.

TRISTAN FACSIMILE TO BE PUBLISHED.

Munich, December 10.—The Drei Masken-Verlag, which has just brought out a beautiful facsimile reproduction of the original score of Richard Wagner's *Meistersinger von Nürnberg*, is now preparing with the special permission of the heirs of Wagner a similar edition of *Tristan und Isolde*, which is to come out next spring.

A. N.

ANOTHER GLASGOW CHOIR REFUSES TO SING GOD SAVE THE KING.

December 16.—The Glasgow Orpheus Choir and its conductor, Hugh S. Robertson, have brought upon themselves the ridicule of all loyal Britshers, not by their mere refusal to sing *God Save the King* at all concerts at which they are taking part, but by their feeble attempt to excuse their action by stating that their object is to educate, and they desire to leave their hearers with a musical thought in their minds.

W. S.

DOHNANYI'S SILVER ANNIVERSARY.

Budapest, December 11.—The concert of the Philharmonic Orchestra today was the occasion for a celebration of the twenty-fifth anniversary of the debut of Erno Dohnanyi, who played the same work which he gave at his debut, then under the conductorship of Hans Richter. He was the object of a series of tremendous ovations.

S.

THE NORFLEET TRIO

Has just finished playing 28 Concerts. Here are a few of the press comments:

Dallas (Texas) Morning News:

From every possible standpoint the concert given Monday night by the Norfleet Trio was one of the most successful events of the current musical season. The auditorium was virtually full, the audience was both appreciative and enthusiastic and the Norfleets rendered one of the most brilliant programs of chamber music ever given in Dallas. The program ranged from the somber and morbid Trio in A minor by Tschaiikovski to Percy Grainger's Clog Dance, "Handel in the Strand." Everything pleased the most discriminating audience, and one number—Goossens's *Water Wheel*—proved so popular that the Norfleets graciously repeated it.

Dallas (Texas) Musicales:

The Trio is welded in unity and precision and its interpretation of the severely classic and equally interesting lighter numbers was marked by punctilious regard for balance and dynamics, finesse in shading and artistic finish. The program was one of sheer beauty—a revel in absolute music.

Sherman (Texas) Democrat:

A crowded house welcomed the Norfleets and listened, first critically attentive, then elated and spell-bound, to the Trio's rendition of Tschaiikovski and Beethoven and a group of modern music. Such precision in a well-proportioned ensemble, broad and musicianly interpretations, and fine, clear finish of nuances even in the most intricate passages is rarely heard.—Frank Renard.

Gainesville (Texas):

In addition to fine musicianship, there is a charm and youthful spirit in their playing which captivates.

Memphis (Tenn.) Commercial Appeal:

This is, in truth, an ensemble of the highest musicianship, of rare temper and intelligence, and of vast value to appreciation of the content and texture of musical composition. Such a presentation as was given yesterday is all too rare for anyone to miss it, and the absentees can very well mourn a delicious treat.

Laurel (Miss.) Daily Leader:

The program was a most brilliant success from every standpoint. The Norfleets played in a manner that could not have been more beautiful.

Indianapolis (Ind.) News:

It was a fine example of ensemble playing.

Indianapolis Star:

One of the most delightful musical programs ever given here.

Kansas City (Mo.) Journal-Post:

The Trio showed a keen sense of appreciation for the composers' text and an ensemble of refined tastes.

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KANSAS CITY VISITED BY DETROIT SYMPHONY

Erna Rubinstein, as Soloist, Breaks Encore Rule—Little Symphony Gives Fine Concert—Maier and Pattison Stir Audience to Laughter with Humorous Polka—Meeting of Missouri Music Teachers' Association—Notes

Kansas City, Mo., December 31.—A superlative orchestral concert was given by the Detroit Symphony Orchestra, December 22, at Convention Hall, with Erna Rubinstein as soloist. The Brahms first was presented; the exquisitely modelled phrasing and moving beauty of the interpretation bringing forth such thunders of applause that after many recalls the entire orchestra was forced to stand. The Oberon overture and the Caprice Espagnol of Rimsky-Korsakov were also well done. Erna Rubinstein played the Bruch G minor concerto, evoking such enthusiasm that, after many recalls, the no encore rule of the orchestra was broken and she played a Bach adagio.

The young people's concert, December 21, with Victor Kolar conducting, was delightful, the Alice in Wonderland suite of Edgar Stillman Kelley being of special interest. Mrs. Allen Taylor was the soloist, singing Elsa's Dream from Lohengrin with good style and tonal excellence.

LITTLE SYMPHONY INSPIRES NEW COMPOSITIONS.

The Little Symphony, augmented by Margaret Fowler Forbes and Forrest Schultz, violinists, gave a concert December 10, at Ivanhoe Auditorium. Paul Snyder, pianist, played the first movement of the Tchaikovsky concerto with the orchestra and Mrs. Arthur Bookfield and Mrs. George Cowden sang the duet from Lakme.

Charles Stanford Skilton, composer and head of the organ department of Kansas University, has written two very fine numbers for the Little Symphony. One is a prelude to Electra scored for full orchestra and the other a lullaby, called The Sandman, for flute, clarinet, English horn, bassoon, two horns, harp and strings.

AUDIENCE LAUGHS WITH DELIGHT AT MAIER-PATTISON.

Guy Maier and Lee Pattison gave the third program of the Fritschy Concert Series, December 6, at the Empress Theater. Their playing made a tremendous impression upon a large and enthusiastic audience. The program was unusually interesting, presenting some ultra modern compositions, and people laughed aloud with delight at Casella's humorous polka.

MU PHI EPSILON GIVES HISTORICAL CHRISTMAS PROGRAM.

The Mu Phi Epsilon Christmas program, at the Grand Avenue Temple, was unique. Beginning with an ancient Hebrew chant, beautifully sung by Mrs. Allen Taylor, it illustrated the development of church music with Gregorian chants, a Palestrina hymn, early English and French carols, Bach chorales and modern Russian church music by Rachmaninoff; all sung by a group of nine directed by Earl Rosenberg.

ANNUAL MEET OF M. M. T. A.

The Missouri Music Teachers' Association met in Kansas City, December 27-29. Genevieve Lichtenwalter was President. The meeting opened with a discussion of music credits in the High Schools, led by Louise Parker of Kansas City, which was followed by a program. Wednesday afternoon, a talk was given by Elma Medora Eaton Karr, on the violin in song and story, followed by a piano recital by Willard McGregor of St. Louis. Wednesday night, a concert was given at the Grand Avenue Temple which was open to the public. Thursday morning, a piano conference was held, led by William L. Calhoun of Joplin, followed by a program by visiting members. Thursday afternoon there was a voice conference, led by Charles Cease of Kansas City, followed by a piano and harp program. Thursday night, a concert was given by the Little Symphony with Genevieve Lichtenwalter playing the A major concerto of Mozart. Friday morning was given over to final business and a program of Missouri composers including Richard Canterbury, Maud Baker, E. W. Sturt, Powell Weaver and John Thompson.

NOTES.

Three choruses gave different programs of carols at Convention Hall: the Kansas City Sunday School chorus of 300 voices directed by Earl Rosenberg, the boys' vested choir of 125 voices directed by Mabelle Glenn and the Rainbow chorus of 500 children directed by Mrs. H. H. Thym. H. Augustine Smith, of Boston, directed the pageant Darkness and Light, December 19.

A very beautiful candle-light Vesper service was given at Trinity Methodist Episcopal Church under the direction of Mrs. James R. Elliott, organist. Mrs. George Cowden, Ruth Van Leuven, sopranos; Mrs. Raymond Havens, Mrs. Dawson Campbell, contraltos; Paul Blatz, Roy Shannon, tenors; O. H. Hess, Reed Hillyard, basses, participated.

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Hans Feil was assisted by Glenn Stebbins, bass, and Nadine Suesse in his organ recital at the Independence Boulevard Christian Church, December 17. Eleven year old Miss Suesse has a remarkable gift for improvisation and is already a good pianist and organist. One of the numbers played was a composition of her own.

A testimonial concert was given for Hans Harthan by the Catholic Choral Society, on December 17, at the Athenaeum. Dr. Harthan has been the director of the society since its inception and is seriously ill. Stanley Seder, of Chicago, directed the chorus for this concert.

The choir of the Westport Avenue Presbyterian Church, (composed of a chorus of forty voices and a solo quartet), under the direction of C. L. Fichthorn, organist, presented Elijah early in December and will give The Messiah the last Sunday in January. This same choir gave a program of Christmas carols and anthems, December 24, which was broadcasted by the Kansas City Star. Helen Taylor, soprano, sang Holy Night (Carl Busch), accompanied by Mrs. J. Henry Johnson, and with violin obligato by Dorothy Hatch Colt.

Genevieve Lichtenwalter, pianist, Elma Medora Eaton Karr, violinist, and Charles Cease, baritone, are giving a series of joint pupils' recitals which are most interesting.

The Kansas City Musical Club, Mrs. Fred P. Schell president, gave a special program of Christmas music at Trinity Methodist Episcopal Church. D. H. C.

Regneas Pupil Goes on Tour

Ruth Blaisdell MacDonald, who has been in New York all fall studying with the well known singing instructor and coach, Joseph Regneas, left on January 8 for an extended recital tour through Canada with Margaret White Skill as accompanist. Miss MacDonald is a very attractive personality, with a beautiful soprano voice, which she uses



RUTH BLAISDELL MACDONALD

with considerable understanding. She has much interpretative ability and never fails to give a true and convincing rendition of import of the text, which is greatly enhanced by clear and distinct diction.

Miss MacDonald's tour began at the Mount Allison Ladies' College, Sackville, N. B., on January 10, and each successive day finds her at Halifax, Wolfville and Windsor, N. S., followed by appearances at St. John, N. B., and other places en route. Regarding her recent appearance before the New York Browning Society at the Waldorf Astoria, the January Bulletin wrote as follows: "Ruth Blaisdell MacDonald sang an old selection in truly French style and her rendition of Browning's Ah! Love but a Day was full of warmth and fervor, bringing out the poet's meaning with great intelligence. Her sweet voice lent charm to Love is the Wind. We should compliment also the excellent work of the accompanist, Margaret White Skill."

Miss MacDonald returns to New York directly after her tour to resume work with Mr. Regneas.

Dinner Given in Honor of Lillian Ginrich

Mr. and Mrs. Older, of Jersey City, N. J., gave a dinner recently in honor of Lillian Ginrich, soprano, of New York. During the evening Miss Ginrich sang an aria from Lohengrin and James Dumis' Bitterness of Love, both of which were thoroughly enjoyed by the guests. This young soprano is very popular with many successful business men and their families, and while she loves her study and work as an artist, she says she also loves the commercial world, as her friends there keep her "up and doing."

American Academy Performance January 16

Admirers of the work of the distinguished Spanish dramatist, Jacinto Benevente, will have an opportunity to witness his two act comedy-drama, Evil Doers of Good, presented for the first time in English on the afternoon of Tuesday, January 16, at the Lyceum Theater, by the students of the American Academy of Dramatic Arts. The curtain raiser will be Milne's Wurzel-Flummery, a comedy in one act.

Charles Hackett Returns to Europe

After what might be called a flying transcontinental concert tour, Charles Hackett, the distinguished tenor, sailed last Saturday on the Majestic to fill important operatic engagements in Europe. Mr. Hackett goes directly to

Barcelona, Spain, to the Liceo Opera House, beginning there January 16 in Tosca. Mr. Hackett will remain at this theater until March, when he will go to the Casino at Monte Carlo for a month. The month of April will be taken up with performances at the Royal Opera of Madrid, after which Mr. Hackett returns to Monte Carlo and about the first of June goes to Paris for performances at both the Opéra and Opéra-Comique, and special performances at Deauville. While at Monte Carlo, Mr. Hackett has been asked by Raoul Gunsbourg, the noted impresario-composer, to create the tenor role of Gunsbourg's new opera, Lysistrata.

Percy Rector Stephens Conducts Teachers' Open Classes

Percy Rector Stephens is conducting an interesting session in his New York studios for the purpose of furthering and encouraging sound, sane, pedagogic principles for voice teachers. He made this specific course for two weeks at Christmas to allow the various teachers to take advantage of the vacation period to further and stimulate their knowledge on the subject.

The sessions are conducted on the same plan as those Mr. Stephens has followed for years in his master classes in Denver, San Francisco, Portland, Ore., and Chicago. They are held on the "open class" plan. The regular teaching schedule is uninterrupted; the teachers, however, are admitted as auditors. The visiting teacher not only has the advantage of his own lesson, but also the advantage of watching the operation of a recognized authority in his dealing with various individual cases. This reflects itself in an impersonal view of themselves, the subject and the subject-matter at hand. Here the "personal" element is eliminated and in the working out of the process, the voice and personality are of the only consequence.

Principles are set forth, questions asked, and explanations made. The pupils themselves derive the benefit from the question asked by the auditor that might never have occurred to him during the course of a private lesson. This tends to bring the class more into the form of a clinic than the conventional class. Pupils see the same handicaps and struggles which they considered peculiar to themselves worked out or eliminated from the impersonal standpoint of observation. This is often an immediate remedy for the restrictions and inhibitions within themselves.

The conclusions are all of such clean, logical reasoning processes that it is clearly understood even by the layman. S. K.

Musical-Tea at Saenger Studio

On Thursday afternoon, January 4, a number of guests attended a delightful musical-tea at the attractive studios of Oscar Saenger. The soloists were Elsa Warde, soprano; Richard Hale, baritone, and Paul T. Flood, baritone. Helen Chase was the capable accompanist. Miss Warde, who has been heard often at the Saenger studios, sang an aria, Adrienne Lecouvreur (Cilea), and a group of songs—La Soletta (Marchesi), Chanson Triste (Duparc) and Chanson Norvegienne (Foudrain). Her voice is a clear, ringing soprano, of fine timbre, and she sings with considerable style.

Mr. Hale, also a well-known member of the Saenger Studios, was heard in a Mozart aria from Le Nozze di Figaro, and Nanny by Chausson. In both of these he revealed a richly colored, resonant baritone voice, of sympathetic quality. He also sang with ease and finish of style. Later he gave special delight in a group of Negro spirituals. Paul T. Flood, with Mrs. Flood at the piano, sang some of the songs with which they had entertained the boys in France, much to the delight of the guests. Miss Warde's and Mr. Hale's voices blended beautifully in a Mozart duet, La ci darem la mano. Josephine Jacoby and Mrs. William C. Provost were hostesses at the tea table.

Robert Ringling with San Carlo Opera Company

Robert Ringling, American tenor, has been engaged to sing in ten performances given by the San Carlo Opera Company. On December 28 he appeared in Buffalo, in La Traviata; January 6 in Youngstown, Ohio, in La Traviata; tonight, January 11, he is booked in Detroit, in Faust. On January 19 he will sing in St. Louis; the last week of January in Memphis and New Orleans. During the month of February he will sing in Seattle, Spokane, San Francisco and Los Angeles.

Haensel & Jones to Manage May Peterson

Haensel & Jones announce that beginning June 1 next May Peterson, soprano of the Metropolitan Opera Company, will be under their exclusive management. It is no exaggeration to say that Miss Peterson is probably one of the best known and most popular concert and recital sopranos before the public in this country today. This season she has already filled many engagements, and shortly will leave for an extensive concert tour of the Pacific coast, to be followed by many appearances in the Middle West, East and elsewhere.

American Artist Honored

The American dramatic contralto, Mme. Charles Cahier, has been made the first honorary artist member of the Ladies' Matinée Musicale of Indianapolis, Ind., and the Ladies' Fortnightly Club, of Cleveland, Ohio.

Grace Whistler Entertains

On Friday evening, January 5, Grace Whistler gave a dance for her niece, Marian Stadelmann.

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METROPOLITAN OPERA

(Continued from page 5)

sing, there is always the memory of the other Canio. Others in the cast were Paltrinieri and Reschiglian. Papi did not create any too favorable impression with his conducting.

As Santuzza, Mme. Jeritza sang for the first time this season in an Italian role. The lack of her golden hair took considerably from her individuality. Her Santuzza is purely conventional and the music does not cause her to achieve anything particularly fine with her voice. She rolled down the steps of the church, but this physical feat added naught to the effectiveness of the opera—nor will one roll make a good breakfast. Mario Chamlee as Turiddu was especially fine. Vocally he was the best in the cast. Mme. Mattfeld as Mama Lucia and Mme. Perini as Lola were most satisfactory in the small parts. Mr. Moranzoni was the conductor.

CARMEN, JANUARY 4 (MATINEE).

On Thursday afternoon, January 4, Carmen was repeated before a capacity house with Florence Easton again in her vivid and dashing portrayal of the title part. Miss Easton sang the music beautifully and acted extremely well. She is certain to make the role one of her own at the Metropolitan, for with every performance she increases in favor.

Queen Mario was an appealingly sweet-voiced Micaela, while versatile Grace Anthony was the Frasquita, and Henriette Wakefield equally satisfactory as Mercedes. Orville Harrold appeared as Don Jose, singing with fervor and effectiveness; and the Escamillo was Jose Mardones, who lent much to the part. Hasselmanns gave a spirited and colorful reading of the score.

LA BOHEME, JANUARY 4 (EVENING).

Frances Alda repeated her appealing impersonation of Mimi when Puccini's La Boheme was given again at the Metropolitan on Thursday evening, January 4. Gigli sang the music allotted to Rodolfo excellently, while Yvonne D'Arle was once more the vivacious and agreeable voiced Musette. Scotti, Rothier and Picco made much of the parts of Marcello, Colline and Schaunard. Papi conducted.

WILLIAM TELL, JANUARY 5.

[See story on page 5]

TRISTAN AND ISOLDE, JANUARY 6 (Matinee)

There was a performance of Tristan and Isolde at the Metropolitan Opera on Saturday afternoon, with a cast familiar except for the presence of Marion Telva as Brangäne. Miss Telva has a full, rich contralto voice which lends itself well to the music of the part. She sang excellently, and played with decided sympathy. The Metropolitan is happy now in the possession of three excellent Brangänes. Mme. Matzenauer gave her familiar portrayal of the heroine; Taucher was vocally better than usual as Tristan—he is always an intelligent actor; Whitehill repeated his impressive impersonation of Kurvenal; and Bender did his best to mitigate the boredom of King Mark. Bodanzky conducted, and the orchestra, at the end of a most strenuous week, played better than it had any right to.

SUNDAY NIGHT CONCERT

The visiting artist on Sunday evening was Olga Samaroff, pianist, who received an ovation after her first selection, the Liszt concerto in E flat, which she played brilliantly. She so delighted the responsive hearers that she was obliged to appear numerous times before she was allowed to withdraw. Later Mme. Samaroff was heard in the Chopin nocturne in F sharp, the F major etude and A flat ballade. Again she was the recipient of a warm reception.

Under the direction of Paul Eisler, the orchestra played the overture to Die Meistersinger (Wagner), Bizet's L'Arlesienne, No. 2, Suite, and Strauss' Wine, Woman and Song waltz.

The first singer on the program was Cecil Arden, contralto, whose selection was the La Coppia aria from Puccini's unfamiliar Edgar. In this Miss Arden was most successful, revealing to perfection the rich and well schooled voice that is hers. She was received with pleasure. Next came Morgan Kingston in Lohengrin's Narrative from Lohengrin. He was in excellent voice and rendered the aria with effectiveness. Yvonne D'Arle came in for her share of the audience's favor after her fine interpretation of the aria from Snegourochka, Rimsky-Korsakoff. Frances Peralta, a favorite with Sunday Night audiences, gave a superb rendition of the Suicidio aria from Ponchielli's La Gioconda, being recalled a number of times.

Two others contributing to the program were Queena Mario, whose pretty voice was heard to advantage in Micaela's aria from Carmen, and Rafael Diaz, who sang the O Soleil from Romeo et Juliette, with tonal richness and skill.

Educational Alliance Announces Concerts

The Educational Alliance announces a series of Young People's Sunday Afternoon Concerts, the first of which will be held on Sunday afternoon, January 14, at three o'clock.

The aim of the concerts is to bring the best music to students, workers, teachers, musicians and others who cannot afford to pay the usual concert prices. The programs distributed at the concerts will contain explanatory notes for the use of those not familiar with the compositions. Well known artists will participate, and each concert will be preceded by an address on some musical topic by a well known musician. Herbert Witherspoon will make the first address.

All seats are reserved at a cost of ten cents each. The Educational Alliance has been able to arrange this very interesting series of events through the co-operation of a member of its board of trustees, Siegfried H. Kahn.

MacDowell Club Activities

The MacDowell Club begins the New Year with many events in prospect. All committees are active and promise more than has been offered for several years past.

The Christmas Eve entertainment was most enjoyable. It was entitled One Christmas Eve, and pictured, in a set of admirably arranged tableaux, scenes attending the advent of the Christ, while Sydney Thompson acted as Narrator.



Photos © Mishkin, N. Y.

THE PRINCIPALS IN THE METROPOLITAN REVIVAL OF WILLIAM TELL.

(1) Giuseppe Danise (William Tell), (2) Rosa Ponselle (Princess Mathilde), (3) Giovanni Martinelli (Arnold), (4) Marie Sundelius (Gemmy, Tell's Son), (5) Jose Mardones (Walter Furst).

Midway in the program came Haydn's Kinder Symphonie, in which various well known musicians took part, much to the amusement and entertainment of the audience and themselves. W. H. Humiston conducted. In conclusion there was a miniature Babes in Toyland very prettily done.

Sunday evening, January 7, a song recital was given by Greta Masson. An excellently arranged program, intelligently and skillfully interpreted, gave great pleasure to the audience. Rex Tillson rendered sympathetic accompaniments.

Rosenthal Here Next Season

Moritz Rosenthal, the famous pianist, will return to this country for a concert tour next fall, after an absence of seventeen years, under the management of the Music League of America, which will direct Rosenthal's appearance. Rosenthal has been before the public for more than forty years and at present is on an extensive concert tour of Europe.

Born in Lemberg in 1862, Rosenthal developed into one of the most celebrated technicians of the keyboard. Virtuosity, however, did not become the chief interest in Rosenthal's playing, and his interpretations of the music of all schools became as eagerly awaited as his digital feats. Last year, in London, Rosenthal demonstrated his versatility in a series of recitals, beginning with the earliest music known for the keyboard and ending with a recital of contemporaneous compositions.

His long absence from this country has tended to create a Rosenthal legend, as though Rosenthal were one of a famous group of artists whose names were pronounced reverently by music lovers but who no longer appeared publicly. However, Rosenthal has been playing continuously since his last visit, and European critics who have heard him recently are of the opinion that he is, today, at the height of his powers. He will arrive in New York in October, 1923, and will be heard with many symphony orchestras, as well as in a series of recitals in many parts of the country.

Ivor Novello Gives Party

On Saturday evening, January 6, over one hundred and fifty people, prominent in musical and theatrical circles, were the guests at a dance given by Ivor Novello; his mother, Clara Novello Davies, and Marie Novello. Among those present were Valeska Suratt, Irene Bordoni, John Charles Thomas, the Dolly Sisters, Irving Berlin, Arthur Rubinstein, Mrs. Lydig Hoyt, Minnette Hirst, Gilbert Miller, Jeanne Eagles, Ethel Leginska, Lester Donahue, Margaret Lawrence, Ina Claire, Helen Groody, Marion Davies, Blanche Bates, Sam H. Harris, Monokton Hoffe, Laurence Leonard, Josephine Vila, F. Fraser Bond, Thomas Lawrence, Robert Long, and others.

Erna Rubinstein Scores in Kansas City

Erna Rubinstein scored an outstanding success in Kansas City recently when she appeared as soloist with the Detroit Symphony, under the baton of Gabilowitch. The Kansas City Journal wrote: "It was amazing to hear such quality and volume of tone as Erna Rubinstein produced in the playing of the Bruch G minor concerto. The insatiable demands of the audience forced her to break the no encore rule and repeat."

Miss Rubinstein will play in Carnegie Hall for the second time this season on January 19, after which she will leave on a month's tour taking her as far as Winnipeg, Canada.

Chaliapin on Concert Tour

Feodor Chaliapin, the Russian basso, is now on his first extensive concert tour of America, appearing this month in the following cities: Pittsburgh, Wheeling, Cleveland, Cincinnati, Milwaukee, Chicago, Grand Rapids, Detroit, Toledo, Buffalo. In February Mr. Chaliapin will appear in Denver and cities on the Pacific Coast. The tour is under the joint direction of the Metropolitan Musical Bureau and S. Hurok.

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ACROSS THE COUNTRY

Albany, N. Y., January 2.—John Louw Nelson has returned to Albany after a four years' absence and will devote some time to studio classes. He will also direct a glee club at the Central Y. M. C. A.

The Rhonda Welsh male glee singers gave a program recently in the Westminster church.

Stuart Swart has returned from New York where he has been recording piano numbers.

Lillian M. Jones, Ruby Quackenbush, Mary Whitfield and Mrs. R. V. Volcough, Mrs. Raymond N. Fort, Mrs. Ronald Kinnear and Mrs. Burt R. Rickards assisted in the American composers' program of the Monday Musical Club.

John N. Schilling has been giving a series of organ recitals at St. Paul's Lutheran church.

A special musical program was given recently at the First Presbyterian Church under the direction of Harold W. Thompson, Ralph Winslow, baritone; Earle Hummel, violinist, and Roscoe Adams, cornetist, were heard to good advantage with Dr. Thompson at the organ. E. V. W.

Asbury Park, N. J., December 26.—Mrs. Bruce S. Keator gave an organ recital at the First M. E. Church, December 15, Harold Land, baritone, assisting, with Arthur Parker, violinist, also appearing. Organ works by Bach, Donizetti, Tschalkowsky, Saint-Saëns, Buck, Grieg and Yon were splendidly played by Mrs. Keator, and Mr. Land was a special feature. The baritone gave a program of French, Italian and English songs. He was accompanied by Mrs. Morgan-Savage at the piano and Mrs. Bruce Keator on the organ. Mr. Land was given a splendid reception on his second appearance at Asbury, the other being in the Auditorium of Ocean Grove about five years ago. Mrs. Keator, who is well known in Jersey as well as New York, played several selections on the new four-manual organ which has been recently installed. A large audience applauded enthusiastically. J.

Atlantic City, N. J., December 29.—The Junior Crescendo Club held an interesting meeting December 9 in the music room of the First Presbyterian Church. The members are pupils of local music teachers. The meeting was largely attended, with Mary Lawrence, director. The program was given by Dorothy Kelly, Evalyn Edwards, Emily Hepler, Margaret Reid, Gertrude Collector, Rosaline Berkowitz and Alma Tharp, pianists; Alma Wright, violinist; Elizabeth Toner and Gladys Smith, vocalists, and Josephine McCue, harpist.

The Morris Guards, a local organization, has formed the Morris Guards Glee Club, of twenty members. Gus Bolte is the conductor.

On December 14, the Caledonian Club fostered a Scottish concert and dance in the New Moose auditorium. The artists taking part were E. Powell Evans, Sandy McColl, Donald MacLennan, Evan Prosser, Mattie Belle Bingey and Nora Lucia Ritter. Ruby Cordery Warks was accompanist. Dancing followed the musical program.

Roy Comfort, violinist, has accepted a call as conductor of the Ritz-Carlton Symphony, to take effect at once. Mr. Comfort was concertmaster of the J. W. F. Leman Steel Pier Symphony Orchestra.

A fine program was presented December 9 by the pupils of the Ritter Studio. Those taking part were Helen Blitzstein, Elizabeth Toner, Mable Pauley, Mary Toner, Mariam Barbash, Mary Jacey, Mildred Blitzstein, Nellie Pauley,

Florence Rossi, Margaret Tilton, Margaret Crawford and Maxine Reisman. Many flattering compliments were extended to Miss Ritter for her art of voice placement and rhythm.

Marion Hayden sponsored an interesting musicale on December 28 at the Lynmouth Conservatory of Music, introducing Adelina Masino, a local violinist. Those participating were Matilda Masino, Emma Showell, Oscar Irgens, Helen Badarrace, Elenor Sindoni, Douglas Marten, Loretta Stobes, Harold Burdge and Mortimer Lewis. Sam Franke was Miss Masino's accompanist.

The Orpheus Choral Society gave the second concert on the Steel Pier December 27 and it was well attended. The soloist was Evan Prosser, tenor, assisted by the Chalfonte Trio—Anthony Celletti, violinist; Joseph Martinelli, cellist, and Joseph Lilly, pianist and director of the Orpheus Society—with a chorus of thirty mixed voices, well trained and well balanced. The large audience was delighted with the work of Joseph S. Lilly.

The Christmas musicale at the Ambassador was much enjoyed by the guests. Harry Leventhal, director, presented an unusual program.

The combined musical clubs of the Massachusetts Institute of Technology, of Boston, presented a delightful program in the Vernon Room, Hadden Hall, December 27, under the auspices of the Crescendo Club.

The guests of the Traymore Hotel enjoyed a fine Christmas musical, presented by the Traymore Quintet, Benar Barzela conductor.

A program of merit was offered Christmas morning in the First M. E. Church by Nora Lucia Ritter, choir director and soloist, assisted by a choir of thirty voices, and George Johnson, violinist; Marsden Brooks, cellist; Elizabeth Cuthbert, violinist, and Marion Winters, harpist. J. V. B.

Baton Rouge, La., December 12.—The Baton Rouge Philharmonic Orchestra, H. W. Stopher, conductor, gave its first concert in Garig Hall, December 6. The soloists were Theodore Roche, bass, who gave Handel's *Hear Me, Ye Winds and Waves*, from *Scipio*; Marjorie Arbour, soprano, who sang *Berceuse* from Jocelyn, Godard, and the Masters Claude and Henry Champagne, clarinetist and pianist. The orchestra numbers included *Andante* from *Surprise* symphony (Haydn) and *Serenade* by Tittl. E. M.

Bellingham, Wash. (See letter on another page).

Bloomfield, N. J., December 30.—Harold Land, baritone from New York, was heard here December 10 by a large audience. This was his second appearance here this season. Ever since his success at the Newark Festival two years ago he has been much in demand in New Jersey. F.

Boston, Mass. (See letter on another page).

Canton, Ohio, December 28.—A concert of sacred choral music of more than usual merit was given in the McKinley High School auditorium, December 11, by the mixed choir of the Westminster Presbyterian Church of Dayton, under the direction of John Finley Williamson. It was the choir's initial Canton appearance. The organization is on its first concert tour, singing an extensive program of polyphonic choral compositions. The choir proved itself capable of executing difficult ensembles with marked precision and colorful shadings. Mr. Williamson has his organization under excellent control and the sections of the choir are well balanced. Several of the numbers were compositions of F. Melius Christiansen, the conductor of the St. Olaf choir. The few short solo parts in some of the selections were admirable, especially those by the baritone in *What Christ Said*, a motet for eight voices by Peter C. Lutkin. The soprano solos in *Clarence Dickinson's* *The Shepherd's Story*, and in *Beautiful Saviour* (a twelfth century Crusaders' hymn) were among the outstanding parts of this character. The accompaniments for some of the solo parts were formed by the humming of the chorus, which was especially well done, resembling the string choir of a symphony orchestra.

In the City Auditorium, on December 9, Magdalene Erbland, a young Canton singer, made her first public appearance here since taking up the study of music as her chosen profession. Miss Erbland is blessed with a beautiful voice, artistic ability and temperament, and she has not only a voice, but also stage presence and inherent ability for interpretation. She sings with ease and confidence and her diction is excellent. Señor Curci, her teacher, who came to Canton last night to be her accompanist, has every reason to be proud of his pupil. Miss Erbland's voice is a real coloratura soprano, lyric in quality, and of fine timbre. The closing number was the *Mad Scene* from *Lucia di Lammermoor* (Donizetti), in which the flute obligato was played by Henry Abbott. During the program Mr. Abbott played two flute solos, both of which were well received by the audience. R. McC.

Chicago, Ill. (See letter on another page).

Cincinnati, Ohio, December 27.—Tecla Vigna, Italian operatic star and vocal teacher, has filed a petition in the United States District Court for admission to citizenship. She was born in Savigliano, Italy, in 1859, and came to America in 1882. She has been a resident of this city for a number of years.

The extension department of the Hyde Park Music Club gave a program at the American House on December 23, which was novel and varied, including a number of musical features.

William Morgan Keller, who is now teaching violin at the Arnold School of Music, Tiffin, Ohio, has been enjoying success in his new field. He was formerly a pupil of William Morgan Knox, of the College of Music, whose pupils were heard in a recital some days ago.

Theodore L. Rhomberg, a pupil of J. Alfred Shell, has been appointed choirmaster and organist at St. Boniface Church, Cumminsville. He accompanies the concerts given by the St. Lawrence Choir.

Eleanor Stock, soloist in the children's choir of the Clifford Presbyterian Church, sang three Christmas carols at the Widows' and Old Men's Home, on December 24.

William Morgan Knox, violinist, and Irene J. Gardner, pianist, both of the College of Music, gave a recital at Middleboro, Ky., on December 26.

Elizabeth Durland Langhorst, who now lives in New

York, was a visitor to Cincinnati for the holidays. She was the soloist at the Sunday evening concert given at the Hotel Gibson on December 24.

The Choral Society, under the direction of Ben C. DeCamp rendered a Christmas program of merit at St. Paul's M. E. Church, December 24.

The music department of the Covington Art Club gave an enjoyable musical program December 27, including a number of Christmas carols. W. W.

Detroit, Mich. (See letter on another page.)

Grinnell, Ia., December 12.—A recital of compositions by Arthur Foote was recently given by members of the faculty of Grinnell School of Music and the Grinnell Glee Club. The program included a quartet in C major for piano, violin, viola and cello (which was played by Mrs. Pierce, Mr. Peck, Mrs. Smiley and Mr. Pierce); two groups of songs (sung by Mr. Blum), the *Gateway of Ispahan* (given by the girls' glee club), and *Song of April* (by the men's glee club and Miss Stevess). G. M.

Marion, Ohio, December 29.—The joint artists' recital by Reginald Riley, seventeen-year-old pianist of Akron, and Herman Rosen, twenty-year-old violinist, of Cleveland, drew a large audience of music lovers to the Central Junior High school building last night. Sharing honors with Mr. Rosen and Mr. Riley was Blanche Blackman of Cleveland, who accompanied Mr. Rosen at the piano and proved to be remarkably sympathetic. Mr. Rosen opened the program with the *Symphonic Espagnole*, which appealed more to musicians than any other number he played.

He has clearness of tone and unusual technic for one his age. The last group was considered the most finished in style and was made up of the nocturne in D flat (Chopin-Wilhelmj), *Humoresque* (Torulini), *Spanish Serenade* (Chaminade-Kreisler) and *Danse Tzigane* (Nachez). Mr. Riley's numbers were quite as enjoyable as those of Mr. Rosen. His intellectual grasp of everything he played and his absolute command of himself made a strong impression on the audience. His selections included Bach's C minor prelude and fugue, *Ballade* in G minor (Chopin), *Irish Tune from Country Derry* (Grainger) and the scherzo in C sharp minor (Chopin). As a brilliant close Mr. Riley gave his audience *Concert Etude* (MacDowell) and responded with an encore. R. M.

Medicine Hat, Alberta, December 17.—An interesting program was given by the choir of Knox Church under the direction of Clifford Higgin, accompanist and conductor. The soloists were Odette De Foras, soprano; Theodor Fossum, pianist; Frank Henderson and A. Weaver Winston, violinists. The Knox male choir and the ladies' choir each offered a selection. *Sabbath Morn, Knight*; *Adoramus te, Palestrina*, and *Souls of the Righteous* were the numbers sung by the whole ensemble.

Two piano recitals were given lately at the studios of the Fossum Conservatory of Music. Those participating in the first were pupils of Mrs. Fossum and were Nellie Morrison, Ellenor Tracy, Jennie Bell, Warwick Weeks, Margaret Ritchie, Freddie Fisher, Margaret Prasow, Una Richardson, May Caldwell, Agnes McCaslin, Albert Nicol, Marion Flynn, Gladys Finley, Lawrence McCarger, Beatrice Muir, Elsie Wellband, Irene Simpson and Barbara Claxton.

Mr. Fossum introduced the following pupils on a later date: A. Hulbert, Doris Appleton, Mary Minor, Anna Minor, Margaret Waugh, Sadie Prasow, Margaret Wyatt Edna Minor, Joseph Spivack, Doris Brooks, Gordon Brown, Ota Knight, Violet Silver, Irene Peterson, Bertha Carlson, Margaret Bell, Mrs. George White, Rose Prasow, Florence McCombs, Greta McCombs, Frances McCandice, Jake Silver, Max Pickward, Helen T. Morrison, Beth Cooil, Merrill Woodruff and Ella McCombs. The last named played the first movement of the Mendelssohn concerto in G minor for which Mr. Fossum played the orchestral part on a separate piano. G. M. E.

Miami, Fla., January 4.—Grace Porterfield Polk was guest of honor at the recent meeting of the student section of the Miami Music Club, which was held at Mrs. J. Conklin's residence in Magnolia Park. Mrs. Polk told of her friendship with Mrs. MacDowell and of the Peterboro Colony. Musical numbers were played by Lottie Smith, Mary Pastorius, Margaret Ring and Florence Brunton. A sketch of the life of Chopin was given by Clara Cohen.

Grace Porterfield Polk has written a new Christmas song, called *Santa Claus Farm*, which she dedicated to Mrs. L. B. Safford and to the Junior Music Club.

The Miami Music Club met in the White Temple for a program of negro spirituals. Mrs. John Seybold explained the subject of the recital and sang several songs. Mrs. Walter Arrington and Adelaide Clark were also heard in negro selections. The guest artist, W. C. Breneman, sang an aria from *Herodiade* and other numbers. The Chamber Music Orchestra, directed by Walter Witko, played well. Eleanor Clark, Francis Tarbox and Mrs. Godard presided at the piano. A large audience was present.

Marjorie Maynard was presented in a recital by Mrs. Eugene Romfh at her studio. The assisting artists were Mrs. T. F. McAuliffe and Mrs. Pierre Branning.

At a benefit concert at the Congregational Church Mrs. Eugene Moore, soprano, Mildred Andrus, violinist, and Iva Sproul-Baker, organist, appeared before an appreciative audience.

Rachel Jane Hamilton, coloratura soprano, has returned with Pryor's Band, which is drawing immense crowds at the afternoon and evening concerts.

Louise Norris gave a pupils' recital at her studio recently. Hartford Vereen, Mabel Matthews, Alice Ramsey, Birnie Crum, Eloise Garratt and Mrs. H. Leavitt appeared on the program.

Mrs. Eugene Romfh, soprano; Mrs. F. M. Hudson, contralto; Mrs. R. D. Maxwell, Mrs. J. N. Lummus and Mrs. T. F. McAuliffe gave a splendid entertainment for the Southern Cross Chapter of the United Daughters of the Confederacy at Halcyon Hotel.

Mrs. Ralph Luzzard and Mrs. D. V. Godard furnished the songs for the meeting of the Linger-Longer Christmas program.

The Y Singers presented their initial concert in the White Temple, December 5, before a capacity house. Dorothy Stearn Mayer, coloratura soprano, was soloist and sang Micaela's aria from *Carmen* in fine style. Her encore was the *Swiss Echo Song*. To Charles Cushman, director, is due the credit for the splendid work of this fine organiza-

CHARLOTTE PEEGÉ

Contralto

In "The Messiah" with the
HANDEL AND HAYDN SOCIETY
of Boston

The soloists were notably and pleasingly superior to those heard in "The Messiah" in recent seasons. Charlotte Peegé has a beautiful voice. Her singing of "He Shall Feed His Flock" achieved the requisite simplicity and dignity.—*Globe*.

Miss Peegé, always free of sentimentality, sang "He Shall Feed His Flock" notably well.—*Herald*.

Miss Peegé gave an artistic interpretation of the alto part.—*Traveler*.

Miss Peegé sang agreeably and tastefully.—*Transcript*.

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tion. Eleanor Clark is the official pianist. Gertrude Baker presided at the organ.

When Frances Druckerman, pianist; Theodore Saldenberg, pianist; and Daniel Saldenberg, cellist, appeared in a concert at the Fairfax Theater under the auspices of the Council of Jewish Women Mana-Zucca, composer and pianist, assumed a new role for the occasion. She wrote the criticism for the Sunday Herald, which was very complimentary to all the artists.

June Johnson, a talented young pianist, played Mana-Zucca's Valse Brillante and the Frolic at the Housekeeper's program in Coconut Grove.

Montclair, N. J., December 30.—Harold Land, baritone, was heard here December 3 under the auspices of the Mercer-Hadley Mission. He made a deep impression. He was accompanied by Mr. Lefevre, the organist of Trinity Church, New York.

Montgomery, Ala., December 27.—The Treble Clef Club, under Charlotte Mitchell Smith, and the Montgomery Music Club, under Eloise Reynolds Neely, brought Charles Wakefield Cadman and Princess Tsiatina for a recital on November 29. Tsiatina gave excellent interpretations of her Indian songs, and the audience greeted her with spontaneous applause after each number. The winning numbers of her program were the arias from Cadman's Shanewis, Pale Moon (Logan), from Land of the Sky Blue Water and At Dawning (Cadman). Cadman received much praise for his fine handling of the Indian melodies and his sonata for piano. Tsiatina and Cadman were the guests of Mary Proctor Mills and her son, John Proctor Mills.

Claire Dux, the second attraction of the Montgomery concert course, was presented to a large and enthusiastic audience on December 4, at the Municipal Auditorium. She was heard in a well balanced program. Herbert Goods, a former Atlanta boy, was at the piano and received a goodly share of the applause for his splendid playing. This was the second appearance of Claire Dux here during the year, she having established herself as a favorite last spring.

F. Douglas Adair, instructor of music at the State Normal School, a leading negro institution, gave a twilight musicale at the A. M. E. Church recently, which was well attended.

Claire Dux and Herbert Goode gave a few numbers before the faculty and student body of the Margaret Boothe School for Girls.

William L. Van Pelt was recently elected director of the Big Brothers' Chorus at the First Presbyterian Church, succeeding C. Guy Smith.

The Treble Clef Club, under the direction of C. Guy Smith, gave a splendid program last month at its musicale tea, presenting Juliet Burke, violinist, and Eloise Cromwell, contralto. The chorus was under the direction of Frank Woodruff and Mrs. James Haygood was the accompanist for the soloists.

The University Glee Club of Alabama University was presented in a concert at Sidney Lanier High School auditorium recently. One of the outstanding numbers of the program was a musical-comedy sketch, text by Miss Pake and music by Preston Weil, citizens of this city. Starke Paddock in piano solos and songs, and Mary Frances O'Connell, local singer, were especially enjoyed. The club is under the direction of Tom Garner and was well received here.

Edna Walgrove Wilson, contralto, a former student of the Haywood studio and of Delia Valeri of New York, has been well received in this city on both of her recent appearances, at Temple Beth-Or on Armistice Day, and at a reception held by the Chamber of Commerce. Mrs. James Haygood was her accompanist.

John Proctor Mills was presented as baritone soloist before the Parent-Teachers' Association of the Cottage Hill School during November, and a number of his own compositions were enjoyed.

The newest music club here is one made up of the younger set, who have named themselves Le Club de Vingt Musiques. The officers are: Estelle Thompson, president; Hazel Hannah, vice-president; Virginia Bragg Smith, secretary-treasurer; Inez Powell, historian; Rachel Rushton, parliamentarian; Mrs. Bailey Hurley, corresponding secretary. At the first meeting, Eloise Cromwell, contralto, and Amelia Pincus, violinist, were heard. Mrs. James Haygood was the accompanist. At the last meeting the subject was American and English composers, Charles Wakefield Cadman and Sir Arthur Sullivan being represented. Rachel Rushton presented a sketch of the life of Cadman, and Eleanor Neely played Cadman's Love Song.

Montgomery friends of Annelu Burns of Selma have received a new song, Ah Me, lyric, written by Miss Burns, with music by Modest Altschuler, conductor of the Russian Symphony Orchestra.

Mrs. Joseph Kaufman presented her young students recently in a recital. Mary and Lizzie Sheen, Lillian Cooner, Epapha Pepperman, Helen Carey and Louise Flahardy played. Mrs. Emil Wise sang several numbers.

The Civic Improvement Society and Parent-Teachers' Association of Capitol Heights gave an evening musicale for the benefit of the improvement fund, under the direction of William L. Van Pelt. The program consisted of several dances given by the students of Amelia Harper Rosenberg, choruses, trios, solos and quartet. Soloists included Fanny Marks Seibels, Mrs. Fred Perry, William Perdue and Mary Frances O'Connell.

Paul Verpoest, teacher of violin at Alabama Woman's College, played several of his own compositions before the faculty and student body of the college recently, and was well received.

The Sacred Harp Singers, under the direction of A. L. Kimbrough and Miles C. Allgood, were the musical attraction before the Baracca Class recently at the First Baptist Church. Other numbers were by the Baracca Quartet and Chorus, under the direction of Thomas Clanton Calloway, organist of the church.

The Jewish Temple Agudath Israel has engaged the services of Rabbi Kurland of London, England, who is a splendid cantor, possessing a tenor voice. Recently he gave several numbers at the Temple.

Another addition to musical circles of the city is Father M. P. Campodonico, who has taken charge of St. Peter's Catholic Church choir.

The Mothers' Circle recently gave a Fathers' Night at the Gay-Teague Hotel. Mrs. J. Starke, contralto; Mrs. E. E. Cobb, soprano and president of the club, and Juliet Burke, violinist, were much enjoyed in a musical program.

At the two-hundred and seventy-fifth recital of the stu-

dents of the Eilenberg studio, a well balanced and entertaining program was rendered.

An Indian operetta, The Feast of the Red Corn, was given by forty students of the Capitol Heights School.

Two recent compositions of John Proctor Mills are The Song of the Mocking Bird, written for and dedicated to two of Alabama's Blind Nightingales, Florence Golson and Mary Cowherd; and The Song of the Welsh Harper, dedicated to Dan Beddoe of the Cincinnati Conservatory of Music.

Oakland, Cal. (See "Music on the Pacific Slope.")

Ogden, Utah, December 18.—The Sempere Musical Society recently presented Phillip Gordon, pianist, and Eleanor Whittemore, violinist, to a large gathering in the Ogden Tabernacle. Mr. Gordon's skill and artistic qualities were displayed in a program which included Mendelssohn's Rondo capriccioso and Andante cantabile, Tschai-kowsky, and Venezia e Napoli by Liszt. Miss Whittemore gave a delightful performance of Sarasate's Romanza Andalusia, which proved popular with the audience.

Paris, Tex., December 15.—Coleridge-Taylor's Hiawatha's Wedding Feast was given a very successful presentation at Central Presbyterian Church by a small chorus of solo voices under the direction of Corinne Dargan Brooks. Gladys de Silva Hinchey's reading of Hiawatha's Wooing and several Indian melodies by Cadman prefaced the performance. Those participating were Mrs. Frank Fuller, Mignon House, sopranos; Mrs. Edward Lowery, Mrs. Frean Grimes, Elizabeth McGuire, altos; Tom Johnson, Felts Fort, tenors; Ben Walters, John Sturgeon and Frank Fuller, basses.

A recital was given by Mrs. J. C. Miller, mezzo-soprano, assisted by Gladys de Silva Hinchey, reader, in the High School auditorium. Corinne Dargan Brooks was at the piano. Mrs. Miller sang an aria from Orpheo, by Gluck, one from Carmen and several groups of English songs. A song of her own composition and one by Mrs. Hinchey added unusual interest to the program. Mrs. Hinchey read three numbers and Mrs. Brooks gave a group of piano selections.

Portland, Ore. (See "Music on the Pacific Slope.")

Pottsville, Pa., December 20.—Can sixteen women come to perfect agreement about anything? In spite of all

data to the contrary the Eight Piano Ensemble of the Music Club of Pottsville proved that questions of interpretation, tempi and rhythm can be thus solved by the unique performance given at the High School auditorium, December 13. The program opened with three Spanish dances by Moszkowski, played on eight pianos by thirty-two hands. This group appeared later to play Schubert's Marche Militaire and a waltz and bolero, by Moszkowski. A second group of sixteen offered Chopin's polonaise and two numbers by Cyril Scott. The ensemble displayed was remarkable and the huge audience was carried away with enthusiasm. Different ensemble combinations were given during the program. Eight pianos were played by sixteen hands, four pianos by sixteen hands, two pianos by eight and four hands and one duet. All the selections were most attractive. After the concert the Ensemble presented a complete collection of Leopold Godowsky's Triakontameram, a set of thirty-two compositions in triple measure, to its director, Robert Broun.

Richmond Hill, N. Y., January 2.—So great was Harold Land's success here December 14 that he was engaged to sing December 31 in Handel's Messiah. He has also been engaged for The Messiah in Newburgh, January 21.

San Diego, Cal. (See "Music on the Pacific Slope.")

San Francisco, Cal. (See "Music on the Pacific Slope.")

Washington, D. C. (See letter on another page.)

White Plains, N. Y., December 27.—The Nativity, by H. G. Stuart, was given here this evening before a large audience. The soloists included Elizabeth Lennox, contralto, and Harold Land, baritone. Their work was greatly enjoyed.

Youngstown, Ohio, December 29.—A large crowd attended the concert on December 27, in the South High auditorium, by members of the Youngstown Choral Club under the direction of D. West Richards and W. H. Felger. The enthusiasm with which each number was received augurs well for the success of the choruses in the national Eisteddfod to be held at Utica on New Year's Day. More than \$3,000 was necessary to defray the expenses of the club to Utica, the most of which was pledged by Youngstown friends of the club.

ROSA PONSELLE SAYS SOME SENSIBLE WORDS ABOUT SONG PROGRAMS

"The formulation of programs for an extended concert tour," says Rosa Ponselle, upon her return from a two and one-half months' swing around the circle" after which she launched on her fifth consecutive season with Mr. Gatti's forces at the Metropolitan Opera House, "is not the least of the tasks incidental to such an undertaking.

"Naturally there are many considerations to be weighed and puzzled over. One cannot, of course, give the identical program on a return engagement as that previously presented, but it is often advisable to include some of the numbers sung before. I faithfully keep a file of old programs, and by a system of markings I can go over them and note the impressions and effects made on my audiences by each number. These old files I find invaluable. If they tell me that a particular selection, in the parlance of the stage, 'went big,' I know that those who come to hear me the second time will want to hear it again. The love of a good song grows with repetition.

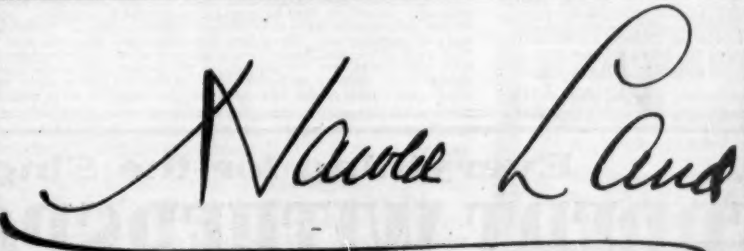
"I believe that concert audiences are of the same composition in all parts of the country, and that a program which is accepted as 'balanced' in the East is received as such in the West. There is no longer any line of demarcation dividing our country into sections where good music is or is not known and appreciated. Our friend, the phonograph, has had a lot to do with wiping out this line. But in every audience there is a certain element of those people who, through the advantages of wealth, leisure or environment, have been able to make a study of music and its development. This part of an audience comes to weigh and to judge as well as listen, and its standard is high. To meet its requirements the singer must choose his numbers with extreme care from the works of the recognized masters, and then put in many strenuous hours of diligent vocalizing and study that they may be rendered (within the limits of his equipment and ability) with all technic, expression and feeling with which the composer endowed them.

"The greater part of my audience, however, may be classed as just plain music lovers, many of whom possess little or no technical musical education, but upon whose verdict, in the final analysis, the success or failure of a song recital may depend. But because they are not critics, in the generally accepted sense, it does not follow that the choice of numbers for their enjoyment is any easier a task than choosing those from the so-called masters. They must contain an appeal of some sort—an appeal to some dormant memory, a heart interest (love interest, if you will), pride of race or nationality, or something effecting the locale.

"As to encores, I never select them until after I have sensed and felt out my audience. In this process, my


vaudeville days taught me things of inestimable value. My audience may think that I am rendering a set program throughout, but I start to study it from the moment I make my first entry and by the time I have finished my first group of songs after an opening aria from one of my operatic roles, I feel fairly certain that I know about what my hearers want. Sometimes the lightest and most inconsequential ditty seems to 'go' the best. And, speaking of 'ditties,' I am having a contest with a very good and kind friend of mine who is a critic on a newspaper in a city where I have appeared three times. On my first appearance there I responded to an encore with a humorous little thing which happened to catch the audience as nothing else on the program. He, however, thinks that such numbers are beneath the dignity of a Metropolitan prima donna and called it a 'banality' in his review. On the second occasion I gave it again and the next day he called it 'trivial nonsense.' This season he dug deep into his dictionary and flung 'silly twaddle' at me via the linotype man. I am booked there again next season, and so long as that particular audience likes that song, I am going to sing it until I drive my critical friend to hunting up adjectives from Sanscrit or cry quits.

"Our people are advancing musically in great strides, but I do not believe that it is either the duty or the prerogative of a successful artist to attempt to force a more rapid advancement in musical knowledge or taste by giving programs composed entirely of the higher compositions. Each and every artist of any standing on the American concert platform is, in a way, a torch-bearer in the movement to improve the public taste in things musical—a musical missionary, if you will. But a missionary in the middle of the Great Sahara wouldn't secure many converts for the good and sufficient reason that there would be no one to convert. Neither can a public singer improve the musical taste of empty chairs—and empty chairs are in the majority when an artist attempts to force a strictly 'high-brow' program the second time. One cannot cook a fish while it is still at the bottom of a pool. It must first be caught, and that holds good as regards the missionary work. First catch your audience with what, for a better term, we call a popular program, but which contains numbers from the master composers. In this way one's audience thoroughly enjoys the greater part of the program and is in a receptive mood for the better compositions which, in time, they learn to appreciate and enjoy just as much. And, honestly, I believe that the 'high-brow' music lover enjoys the old ballads and emotional things just as much as the less musically-educated occupant of the next seat, although he wouldn't let him know it for all the tea in China."



BARITONE

Mr. Land can be secured by addressing him direct at his home address:
GREEN GABLES, YONKERS, N. Y.
or through his manager: Antonia Sawyer, Aeolian Hall, New York.



BOSTON MUSIC LOVERS SUBSCRIBE \$100,000 AS GUARANTEE FOR CHICAGO OPERA SEASON

Raisa in Aida to Open Two Weeks' Engagement—Powell Plays Two First Time Works with Boston Symphony—Paderewski, Rosing and Manen Heard—Burgin Quartet to Offer Interesting Programs—London String Quartet Concert Postponed—Other News

Boston, January 7.—Music lovers of Boston and vicinity have subscribed \$100,000 as a guarantee fund for the impending fortnight of opera by the Chicago Company, beginning Monday, January 22, at the Boston Opera House. If the public response indicates that Boston really desires an annual opera season, arrangements will be made for longer stays in the future. The Boston season guarantors and general committee comprise: Walter C. Baylies, George W. Brown, Henry B. Day, B. H. Bristow Draper, Edwin Farnham Greene, George C. Lee, John R. Macomber, James J. Phelan, John E. Thayer, Jr., Daniel G. Wing. The list of guarantors is headed by Gov. Channing H. Cox and Lieut.-Gov. Alvan T. Fuller, of Massachusetts, and Mayor James M. Curley, of Boston. The list includes business and social leaders of this city. The managing committee consists of Ralph L. Flanders, Wallace Goodrich, Edwin Farnham Greene, John E. Thayer, Jr., and E. Sohler Welch. The repertoire and leading singers are tentatively as follows:

Monday, January 22—Verdi's Aida, with Mmes Raisa and Van Gordon; Messrs Marshall, Formichi, Cotreuil and Lazari.
Tuesday, January 23—Puccini's Tosca, with Miss Garden; Messrs. Baklanoff and Crimi.
Wednesday afternoon, January 24—Mascagni's Cavalleria Rusticana, with Mmes. Raisa and Mr. Lamont; followed by Leoncavallo's Pagliacci, with Mr. Marshall and Mme. Muzio.
Wednesday evening, January 24—Verdi's Rigoletto, with Messrs. Formichi and Schipa; Miss Macbeth.
Thursday, January 25—Montemazzi's L'Amore dei Tre Re, with Miss Garden; Messrs. Crimi, Rimini and Lazari.
Friday, January 26—Wagner's Die Walküre, with Miss Van Gordon; Messrs. Lamont and Baklanoff.
Saturday afternoon, January 27—Puccini's La Bohème, with Mmes. Mason and Pavlovskia; Mr. Minghetti.
Saturday evening, January 27—Verdi's Il Trovatore, with Mmes. Muzio and Homer; Mr. Lamont.
Monday, January 29—Montemazzi's L'Amore dei Tre Re, with Miss Garden; Messrs. Crimi, Rimini, Lazari.
Tuesday, January 30—Wagner's Parsifal, with Miss Van Gordon; Messrs. Lamont and Oster.
Wednesday afternoon, January 31—Rimsky-Korsakoff's Snow Maiden, with Mmes. Mason and Van Gordon; Messrs. Minghetti and Baklanoff.
Wednesday evening, January 31—Puccini's Tosca, with Mme. Muzio; Messrs. Baklanoff and Crimi.
Thursday, February 1—Wagner's Die Walküre, with Mme. Van Gordon; Messrs. Lamont and Baklanoff.
Friday, February 2—Puccini's Madame Butterfly; with Miss Mason and Mr. Lamont.
Saturday afternoon, February 3—Bizet's Carmen, with Miss Garden; Messrs. Crimi and Baklanoff.
Saturday evening, February 3—Wolf-Ferrari's Jewels of the Madonna, with Mme. Raisa; Messrs. Crimi and Rimini.

POWELL PLAYS NEGRO RHAPSODY WITH SYMPHONY.

John Powell, American composer and pianist, was soloist with the Boston Symphony Orchestra at its tenth pair of concerts, Friday afternoon and Saturday evening, December 29 and 30, in Symphony Hall. Mr. Powell played the piano part in two compositions of native origin, heard for the first time in this city, his own Negro Rhapsody, based upon the rhythm and melody of American negro music, and a prelude and fugue by Daniel Gregory Mason. Mr. Powell's rhapsody is admirably conceived and skillfully written. From the melancholy pathos of the Spirituals to the primitive emotions and frenzied rhythms of the mad finale it is music of atmosphere and imagination. Pianistically the Negro Rhapsody is an effective virtuoso piece, and Mr. Powell gave it a magnificent performance, confirming the excellent impression which he has made in this city on other occasions.

Mr. Mason's prelude and fugue, on the other hand, proved disappointing. Regardless of his intentions it is an intellectual, labored and involved contrapuntal exercise, sans the creative ardor that would give it life, and far inferior to other works from his pen. It suffered particularly from its exposed position in the program—after the simplicity of expression and purity of style of a gracious and smiling Haydn symphony (B. & H. No. 12, in B flat major), and immediately preceding an exotic, colorful and sensitively imaginative suite from Lalo's delightful ballet, Namouna. The latter received a brilliant performance from Mr. Montoux and his great orchestra, the flute solo of Mr. Laurent in the last movement being particularly noteworthy.

PADEREWSKI'S SECOND BOSTON RECITAL.

Mr. Paderewski returned to Boston for his second concert of the season, Sunday afternoon, December 31, in Symphony Hall. He played the following pieces: Chromatic fantasia and fugue, Bach; sonata op. 111, Beethoven; sonata op. 11, Schumann; ballade F major, nocturne B major, etudes Nos. 12, 7, 3, op. 10, Valse op. 42, Chopin; nocturne, Paderewski, and Hungarian Rhapsody, Liszt.

As at his first appearance here a few weeks ago, the great statesman-pianist was greeted by a capacity audience, while many were turned away. Again Mr. Paderewski held the rapt attention of his hearers through his complete mastery of the piano and its resources as an instrumentality for eloquent self-expression. As usual, he was generous to a fault with extra pieces.

ROISING SINGS.

Rosing, the Russian tenor, gave his first Boston recital of the season last Wednesday evening, January 3, in Jordan Hall. Mr. Rosing sang the following numbers: Romance, Cesar Cui; Lullaby, Arensky; Savichna, Moussorgsky; serenade of Levko (from Night of Mai), Rimsky-Korsakoff; etude (arrangement), Chopin; A Dream, Greig;

Death Lullaby, Moussorgsky; Ich Grolle nicht, Schumann; cavatina of Prince Vladimir, from Prince Igor, Borodin; The Sea, Borodin; Invocation to Love, Cyril Scott; Lord Rendal (Somerset Folk Song), arranged by C. Sharpe; My Father Has Some Very Fine Sheep (Irish), arranged by Herbert Hughes, and Do Not Depart, Rachmaninoff.

As at his Boston recitals last season, Mr. Rosing won all hearers by his direct and vigorous appeal. It is to Boston's credit that its critics were among the first to discover Rosing after his arrival in America, and the gentle reproof of the press of New York for its obtuseness will still be remembered. Since that time even New York has begun to realize what Rosing is trying to do and is giving him unstinted approval. He has complete command of vocal color and uses it with sympathetic understanding of the message of the poet as well as that of the composer. He sacrifices nothing to tradition, but where there is strong feeling he brings it out as few other singers do, and in such a way that it is brought home to the inner consciousness of even the least impressionable listener. His style is somewhat that of Wüllner, who visited America a good many years ago; somewhat that of Chaliapin, yet entirely his own and altogether Russian.

MANÉN IN RECITAL.

Juan Manén, the Spanish violinist, gave a recital in this city Thursday evening, January 4, in Jordan Hall. He was heard in the following program: concerto, B minor, Saint-Saëns; sonata, G minor, Tartini-Manén, Streghe, Paganini-Manén; Rondo et Badinerie, Bach-Manén; Celebre Gavotte, Martini-Manén; Le Coucou, Daquin-Manén; Lied, Manén, and Jota Navarra, Sarasate.

Mr. Manén renewed and strengthened the splendid impression which he made here two seasons ago. He is not only a violinist of brilliant technical powers—that is taken for granted in these days when talent is to be found in abundance—but Mr. Manén is also a superb musician, one who understands fully the structure of music, its rhythms and contours. He was particularly effective in the smooth-flowing sonata of Tartini, which was given a very poetic reading. The violinist's audience was warmly appreciative.

BURGIN QUARTET WILL GIVE INTERESTING PROGRAMS.

The Burgin String Quartet (Messrs. Burgin, Bedetti, Fouré and Thillois, of the Boston Symphony Orchestra) played for the first time in Boston this season on Sunday afternoon, December 24, at the Boston Art Club, under the auspices of the Boston Flute Players' Club. They played Haydn's smooth-flowing quartet in E flat and the exquisite quartet of Debussy, interpreting each work in a manner which revealed the form and content of the music in truly beautiful style. The Burgins have taken great strides since last season. Precision, euphony and balance now stamp their playing. Individually and collectively, they play with decided spirit and admirable musicianship, with the result that their performances are convincing and enjoyable. Mr. Burgin and his confreres were warmly applauded.

Other pieces on the program included Reinecke's Undine sonata, for flute and piano, played by Georges Laurent, first flute of the Boston Symphony Orchestra, and Jesus Sanroma, pianist; and numbers for cello and piano, out of Bach and Schumann, played by Jean Bedetti, solo cellist of the Boston Symphony Orchestra, and Arthur Fiedler, the musically accompanist of this city.

An incident which aroused the vigorous enthusiasm of the large audience was the decoration of Mr. Laurent with the "Palme Academique," by the French Ministry of Fine Arts via the French Consul in Boston. It was Mr. Laurent who organized the Flute Players' Club, which has enriched the musical life of this city with concerts of unusual interest.

The Burgin Quartet will give two subscription concerts, the first one on Wednesday evening, February 7, and the second, Tuesday evening, March 20, both at Jordan Hall. For assisting artists the quartet has engaged two pianists of eminence, Felix Fox and Heinrich Gebhard. Novel pieces fill the programs that will be played. The program of February 7 includes a quartet of Mozart, Casella's five pieces for string quartet and Chausson's concerto for violin, piano and string quartet. The second list of pieces comprises quartets by Taneieff and Kreisler, and the piano quartet of Fauré. Chamber music lovers of this vicinity look forward to these concerts with keen expectancy not only because of the unusual interest of its programs but also because of the all around excellence of Mr. Burgin and his associates.

Regarding the Burgin Quartet, when it played in public for the first time this winter in Boston, at the Boston Art Club, H. T. Parker, the exacting critic of the Transcript, found it a matured organization, saying:

At their beginnings last spring, Mr. Burgin at the first violin and Mr. Bedetti at the violoncello, tended to overbear their companions of the second violin and the viola. All four often overdrove tone, spurred their music too hard, hammered at accent, laid on color with trowels, turned emphasis angular. And lo! they have now gained euphony. Sensitively they balance and assort the four voices. Plastic and proportioned have they become with their music. Perception stays or speeds them. They hear the composer's voice as well as their own. One was Haydn—through a quartet in E flat wherein their tone purled over the contours of the music; their hands played lightly upon rhythm, modulation and arabesque; while their ears were equally alert to the brightness and fleetness, the clear simplic-

ties, the gentle flavors of the piece. The ear rejoiced in their animation; the mind praised their poise. The other composer—and at the opposite pole—was Debussy. He makes play with isolated, blended, broken, overlaid timbres, and the Burgins were quick to his will. Rhythm sustains the music; harmonies stream over it. The Burgins kept to the creating beat, enriched and diversified the harmonic current. With Debussy they shaped and colored the slowly gathering first movement; sharpened the sparkle of the Scherzo; wove the harmonic base over the slow song. The Finale was nifty-like. From Haydn to Debussy—and both in characterizing voice. The Burgins are ripened.

LONDON QUARTET CONCERT POSTPONED.

Owing to the illness of Mr. Levey, first violinist of the London String Quartet, the concert announced for Saturday afternoon, January 6, in Jordan Hall, was postponed to a Saturday in February to be chosen later.

YOUNG PEOPLE'S SYMPHONY CONCERTS.

Following the custom which has been so successful and highly commended since it was started three years ago, the Boston Symphony Orchestra is to give a pair of concert's for the young people of greater Boston. They will take place on Tuesday and Thursday afternoons, January 16 and 18, at four o'clock. All tickets for these concerts will be under option to the public schools of greater Boston until January 13.

Pierre Montoux and the Boston Symphony Orchestra will present the following program of one hour's duration at each concert: Beethoven's overture to Fidelio, the minuet and finale from Mozart's symphony in E flat, Handel's Largo as arranged by Helmesberger, with Richard Burgin, the concertmaster, playing the solo violin. Pierre Montoux will also conduct Saint-Saëns' humorous score, The Animals' arrival. Two Hungarian dances of Brahms, Nos. 5 in C minor and 6 in D major, will also be played, and, to close, Chabrier's Rhapsody Espana.

PEOPLE'S SYMPHONY GIVES WAGNER PROGRAM.

The People's Symphony Orchestra, Emil Mollenhauer conductor, devoted its tenth program of the season to Wagner at the concert of last Sunday afternoon, December 31, in the St. James Theater. The program was as follows: the introduction to the third act of Die Meistersinger, the prelude and closing scene from Tristan, Wotan's Farewell and the Fire-Music from Die Walküre; the Ride of the Valkyries, the song of the Rhine-Maidens from Gotterdammerung. Wellington Smith sang Wotan's monologue; Mmes. Peterson, Dyer and Macdonald, the song of the river.

JACCHIA COACHING CECILIA SOCIETY.

Agide Jacchia, the admirable conductor of the Symphony "Pop" concerts, has resumed his work as conductor of the Cecilia Society. Rehearsals are being held in preparation for the concerts to be given by the society later this winter. On that occasion Mr. Jacchia will conduct in an interesting program drawn from Bach, d'Indy, Wolf and Elgar.

CLARA SHEAR IN ITALY.

Clara Shear, the promising young soprano who created a favorable impression last season as a member of the defunct Boston English Opera Company, has been studying in Milan since last summer. Miss Shear writes that she is enjoying her work in the Italian music capital and has already added six operas in Italian to her repertory. Miss Shear's career is being followed with a great deal of interest by many admirers in this city.

WELLINGTON SMITH WILL TOUR TO COAST.

After his appearance as soloist in the performance of Elijah by the People's Choral Union Sunday evening, January 14, in Symphony Hall, Wellington Smith, the well known Boston baritone, will leave on a four months' trip to the coast. Mr. Smith will combine concert work with his duties as director of music in the present drive of the Unitarian Laymen's League.

Mr. Smith has been baritone soloist at the Central Congregational Church for eleven years and at Temple Israel for twelve years. During the war he was song leader of the first naval district. He has had many concert appearances in New England, including three engagements with the People's Choral Union, two with the Cecilia Society and one with the Handel and Haydn Society. Upon his return to the east Mr. Smith will make his headquarters in New York.

LONDON'S TRIBUTE TO THE ART OF ROLAND HAYES.

A few days before he left England after two seasons of brilliant successes in that country, Roland Hayes, the negro tenor, was the object of a glowing tribute paid to his art in a special article which appeared in the London Daily Telegraph, as follows:

ROLAND HAYES

(London Daily Telegraph, November 27)

It behooves us to tell Mr. Roland Hayes, before he leaves for his American tour, that he has established himself among us as a singer who counts, that he may be persuaded to return again and sing to us those strange, sweet, melancholy songs. Since he has been in London he has revealed to us more convincingly than any others have done the innate musical sense and the mystical mentality of the negro race. For at first those curiously worded Spirituals seem shallow and hysterical, a mere outlet for the self-suppression which slavery enforces. But after hearing Mr. Hayes sing them, it is clear that they are a living force, and the expression of such conviction as we of more divided mind can hardly hope to experience. For whatever we may say of conviction, we cannot deny that it is the only supernatural force in the universe, the only force that can hurl mountains and quell rebellion. These songs are the living witness of the power of music over darker and baser things.

But Mr. Hayes has not been content merely to make these things known to us; he has also used well his time to apply the idiom of his voice and vocal style to representative examples of European song. He has especially devoted himself to Brahms, Schubert and contemporary English composers such as Roger Quilter. All this goes to show that his musical outlook is wide and enlightened. His interpretations of European songs are interesting by reason of their originality, and if they have not always conformed to orthodoxy they never lost sight of one important point, which Northern European

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singers often forget, that the song is in the first place for singing, and the rest must follow therefrom. The individual beauty of this tenor's voice is of such quality that whatever he sings is at least certain to make its appeal as an instance of nature's rich endowment, and at the most it is a memorable experience. For his recital on Friday night the Wigmore Hall was filled with an audience which was ever intent upon letting him know how highly he was favored. His program was almost entirely devoted to the "originals" which he has made us learn to love, and with Mr. Lawrence Brown as his indispensable accompanist he provided an evening of untold delight, which the audience extended well beyond the limits of his program.

PEOPLE'S SYMPHONY APPEAL FOR FUNDS.

The following appeal for funds to maintain the People's Symphony Orchestra appeared in the Boston Evening Transcript last week. The cause is a worthy one and it is hoped that the appeal will meet with a generous response.

For a period of more than twenty-five years, largely through the generosity of one of the foremost citizens, the well-to-do people of Boston have been provided with the very finest performances of symphonic music. During this time little has been done to give the less prosperous people in the community similar opportunities. It is fairly certain that these latter care as much for music and need it more than does the other group. The concerts of the People's Symphony Orchestra are now supplying this need. The members of the Orchestra are making great sacrifices to carry it on. As a factor in the life of Boston these concerts are of great importance.

The personnel of the People's Symphony Orchestra is composed of musicians who play in theaters or in the smaller ensemble organizations which provide music for private entertainments. Only four of them have ever been members of the Boston Symphony Orchestra.

These seventy musicians have associated themselves in a voluntary organization for the purpose of giving every season at the St. James Theater a series of twenty Sunday afternoon concerts of the best music at nominal prices of admission, fifty cents for the best seats and twenty-five cents for seats in the second balcony.

It is impossible for any orchestra adequately to maintain itself on such a scale of prices. The deficit is usually carried by an individual patron or by a committee of guarantors. In the case of the People's Symphony Orchestra the deficit is borne by the members of the orchestra themselves, in that they have been accepting a pittance for their services; but always with the hope that the public would, when it understood the purpose and quality of their work, contribute a sufficient amount to afford them at least a reasonable compensation. For the first season each man in the orchestra received as his share of the receipts \$2.76 for each concert, including the three required rehearsals. For the second season the receipts were sufficient (including \$2,073 received from public subscription) to yield each man \$4.70.

This season it is hoped that at least \$10,000 can be raised by public subscription, which amount, together with the box-office receipts, would guarantee to each man about ten dollars per concert, including the three rehearsals. Even this amount is but a fraction of what he could earn if engaged for the same amount of time in his regular occupation.

Subscriptions are solicited from the musical public to support this enterprise, in order that it may continue to afford opportunity to people of moderate means to hear the great masterpieces of orchestral music at prices within their reach. Contributions may be sent to the Assistant Treasurer, William P. Daniels, in care of Moors & Cabot, 111 Devonshire Street, Boston, Mass.

Contest Winners Announced in Springfield

In the Illinois State Journal of Sunday, December 17, there appeared an announcement of the winners in the city-wide musical memory contest among the school children of Springfield. When the contest opened some seven weeks earlier, 1750 boys and girls entered the lists. Class A, consisting of sixth and seventh grade pupils, was tested on recognition of twenty-four classical compositions and knowledge of the composers; Class B, eighth and ninth grades, on recognition and knowledge of thirty-five, and Class C, second, third, fourth year high school, on forty-three.

Preliminary examinations at the various schools reduced the number of contestants to 255, who took the final test at Central High School, December 11. Kathryn Baxter, supervisor of music in the public schools, conducted the tests efficiently and conscientiously. Musicians of the city and the State Journal rendered unstinted and invaluable assistance.

Each entrant in the finals was assigned a number, under which nom de plume the answers were handed in, the names of the winners remaining unknown until sealed boxes containing them were opened after the winning papers were selected by the aforementioned number.

Eight prizes for each class, totalling \$1,000 in value, were contributed by local stores. The first in each consisted of a gold medal and \$100 worth of musical merchandise. In Class A, it was awarded to Margaret Ettelbrick, of St. Agnes (parochial) School; in Class B, to Mary Elizabeth Beck, Central Junior High (public), and in Class C to Katherine Graham, sixteen year old senior at Sacred Heart Academy (Dominican Convent). A beautiful banner from the National Bureau for the Advancement of Music, and \$25 from a local store for the school scoring highest in the final test, went to the Sacred Heart Academy, whose team of eight girls took four prizes.

As was natural, the contest stimulated interest in music to a degree greater than any other one thing. It received the heartiest support and co-operation of all classes.

M. A.

Third Mozart Morning Musicales

With the president (and founder), Mrs. Noble McConnell, becomingly gowned in tan and brown, her officers gathered about her on the platform, the New York Mozart Society's third morning musicale, luncheon, motion picture and dance went off with eclat. She first thanked the hundreds who had sent her Christmas and New Year's cards; referred to the eight hundred and over paid-up members; said that she gave her very life to the Mozart Society (no one knows this better than the writer); announced that Graveure would be the artist for the February 3 morning musicale, and that Gigli and Miss Edwards (daughter of Governor and Senator-elect Edwards of New Jersey) would be soloists at the coming February evening concert; mentioned the two remaining Supper Dances, and laid emphasis on the Mozart Clinic and Fancy Dress Ball, grand ballroom, Hotel Astor, January 23. All this with the admixture of wit, wisdom and winning friendliness altogether unique in President McConnell. Not that this lady cannot be severe when occasion demands, and members well know such occasion arises only when they do not enthusiastically support Mozart affairs!

Susan Ida Clough's mezzo soprano voice, rich, flowing and expressive, made most effect in The Jasmine Door and similar heart-songs; her enunciation is a model. Frederic Baer, baritone, has a resonant voice of fine range, and sings with aplomb; he won his audience from the start in an aria by Appoloni, got applause before the close of Rosy Morn (Ronald), and sang an Irish ditty (encore) with splendid Irish brogue. Violinist Willy Stahl, in Kreisler's Tambourin Chinois and his own Viennese, showed truly refined spirit and a way of holding attention, and Emanuel

Baer played mostly too loud accompaniments. Miss Clough and Mr. Baer united in Dreaming Alone in the Twilight (Moore), which appealed to all in its sentiment.

Rudolf Polk Gains Warm Favor in Germany

During the month of October Rudolf Polk, the American violinist, appeared frequently in Germany, winning the favor of his audiences, as well as the approbation of the critics. After an appearance in Mecklenburg, the Zeitung of October 9 said in part: "The fact that Rudolf Polk's impulses of his musical being are indebted to the Romantic period, was proved not only by his program, but also by his style of interpretation. Even Max Bruch's Scottische



Apeda Photo

RUDOLF POLK

fantasie tended to the romantic and made the artist shine with a sweetness of his cantilene and the height of his technic. The beautiful concerto of Nardini in E minor was played with a special devotion in the tenderest elan."

The Mecklenburger Nachrichten speaks of his "great musical qualities, his clear, faultless and entrancing tone, his sharp rhythmic interpretation powers," etc. His program, according to the critic, showed "elegant and finely thought out taste," and in describing the reception he received, the same critic remarked: "The artist was stormily acclaimed."

The Niederdeutsche Zeitung of October 14, in speaking of his selection of the Scottish fantasie by Bruch, declared that it was "a most grateful work for the violin, in which he had a chance to shine with his virtuoso, technic, and especially with his glorious tone and his wonderful soulful cantilene."

Following Mr. Polk's appearance in Hanover, the Anzeiger of October 21 stated: "A master of a beautiful tone, virtuoso, technic and musically interpretation." The Kurrier, in reviewing his second concert in Hanover, said: "The technical abilities of the artist, his divining sureness of the playing and bowing arm are equalled by his excellent musical qualities." None the less enthusiastic was the report of the Tageblatt: "The artist showed, besides beauty and perfection, an especially sure dealing for style in classical art."

On October 28 Mr. Polk was the soloist with the Philharmonic Orchestra in Berlin, playing the concerto Gregoriano by Respighi and the Schottische fantasie by Bruch, with marked success. A detailed account of his Berlin reviews will be given in a later issue of the MUSICAL COURIER. The Zeitung-Mittag of October 30, however, said in part: "An artist of high culture and self-criticism shows in his work that he has thought through all the details and how much freer and broader he has grown. Everything is clearly willed, done and separated, and presented with a tone carefully shaded to slenderness. It was a rare pleasure to hear him, and one which was confirmed by the large audience."

Francis Moore in First Chicago Recital

Francis Moore, American pianist, who has been heard in two Aeolian Hall recitals within the last year, will give his first Chicago recital in the Rachel Bussey Kinsolving series at the Blackstone Theater on Sunday afternoon, February 11. So far this season Mr. Moore has played in Lima, Ohio; Buffalo, Rome, Tarrytown and Brooklyn, N. Y. On his Southern tour, he gave a recital at Flora Macdonald College, Red Springs, N. C.; he was heard by the Music Club at Brewton, Ala., and also by the State Music Teachers' Association, at Birmingham. Late this month Mr. Moore will give a recital at Miss Spence's School, New York; he will be heard at Miss Porter's School, Farmington, Conn., in February, and will appear in joint recital with Merle Alcock at Morristown, N. J.

MINNEAPOLIS PLEASSED WITH VERBRUGGHEN'S ACCEPTANCE

Wagner Program Presented—Eleventh "Pop" Concert
Heard—Yale Glee, Banjo and Mandolin Clubs
Enjoyed—Notes

Minneapolis, Minn., January 3.—That the selection of Henri Verbrugghen as permanent conductor of the Minneapolis Symphony Orchestra met with popular approval was clearly demonstrated by the ovation tendered him by audience and orchestra when he stepped out on the stage, preparatory to taking up his baton for the seventh concert. Announcement had been made through the daily press a few days prior that Mr. Verbrugghen had been chosen to fill the place made vacant by Emil Oberhoffer's resignation last spring. The concert was further made memorable through its being the first Wagner program for a number of years. There was no soloist. Instead, all the extra instruments needed to present the original orchestration had been engaged and added to the usual orchestra. The effects produced were at times overwhelming, the orchestra doing fine work under Mr. Verbrugghen's compelling baton. The program opened with Wagner's Faust overture, which was followed by the prelude and finale from Tristan and Isolde. The first part of the program was brought to a close with the prelude and introduction to the third act from Lohengrin. The second part opened with a tenderly conceived representation of the Siegfried Idyll, which was a fitting introduction to the following Ring selections. Mr. Verbrugghen had very cleverly welded together Siegfried's Rhine Journey and the Funeral March from Götterdämmerung. Other numbers were the Entrance of the Gods into Walhalla, from Rheingold, and the Ride of the Valkyries, which latter number brought the concert to a stirring close. Conductor and orchestra were greeted with enthusiastic applause after each number, and Mr. Verbrugghen had to return to the stage a number of times to bow his acknowledgments of the enthusiastic and appreciative audience.

ELEVENTH "POP" PROGRAM.

The eleventh "pop" concert was given by the orchestra on Sunday afternoon, December 31. Henri Verbrugghen and his men presented a well chosen program, opening with the march and closing with the overture from Tannhäuser. Other numbers were the theme and variations from Tschai-kowsky's suite No. 3, and the prelude to the Deluge. The soloist was Grace Wagner who, in the aria, Dich theure Halle, from Tannhäuser, and the aria, Ritorna vincitor, from Aida, disclosed a pleasing soprano voice. At the insistence of the audience she sang an encore after each aria. A novel variety was given to the program by the Yale Glee Club, which with orchestral accompaniment, and under the direction of Marshall Bartholomew, sang the Yale College song, Bright College Years.

YALE GLEE, BANJO AND MANDOLIN CLUBS ENJOYED.

On the evening of January 1, the combined Yale Glee, Banjo and Mandolin Clubs gave a very enjoyable concert to a large and enthusiastic audience at the Auditorium. The glee club deserves much praise for its fine work, its ensemble and good tone quality being especially noteworthy. Most of the music sung was in quality much above the usual glee club concert.

NOTES.

Walter Damrosch, the next guest conductor of the Minneapolis Symphony Orchestra, arrived in the city a few days ago, and immediately entered upon his duties in preparation for the two symphony and the two popular Sunday concerts which he will conduct here. His visit in Minneapolis is arousing much enthusiasm and he will be the center of much social as well as musical activity during his stay of two weeks.

The Civic Music League is preparing for its first Civic Music Week, which will begin January 10. A number of events are scheduled, among them a concert made up of songs by Minneapolis composers, a luncheon for Walter Damrosch, a dinner and dance by the Civic Music League, concerts by the school orchestras and choruses, etc. The week will close with a recital by Paderewski on January 17, under the management of Mrs. Carlyle Scott. G. S.

Keener and Thomas for Haarlem Philharmonic

In connection with the three hundredth anniversary of the settlement of Manhattan Island by the Dutch, the annual breakfast and musicale of the Haarlem Philharmonic Society, which is to take place at the Waldorf-Astoria, Thursday, January 18, promises to be of unusual interest. There will be an informal reception in which the president, Mrs. Everett Menzies Raynor, will be assisted by Mrs. Frank Littlefield, Mrs. Thomas Jacka, Mrs. Sturges L. Dunham, Mrs. Alvah A. Swayze, Mrs. William G. Brady, Mrs. James E. Burt, Mrs. L. H. Irwin, Mrs. William H. Sage, Mrs. J. Clarence Sharp, Mrs. Orison B. Smith, Mrs. Edwin K. Stewart, Mrs. Warren Van Kleek, Mrs. C. Victor Twiss and Mrs. J. H. Land. During the breakfast, the Conrad Orchestra will play, following it there is to be a program by Suzanne Keener, coloratura soprano of the Metropolitan Opera Company, and John Charles Thomas, baritone.

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Hazel Harrison in Recital

Hazel Harrison recently gave a piano recital under the auspices of the Howard University Conservatory of Music before a capacity audience which enthusiastically demonstrated its appreciation of the artist and gratitude for the thoroughness and discrimination of the management.

While the only way to great musicianship passes through the acquisition of balanced and resourceful technique, it is only too true that great musicianship begins where the merely technical leaves off. Hazel Harrison has for years been known for her brilliant and firm and resourceful technical equipment. Consistent training in practically the same school of playing has developed exceptional balance. Everyone has agreed that the technical equipment of a great pianist had been acquired. The last few years, and most especially the last—have been marked by an achievement and growth in interpretative power which heralds her artistic prime.

Her recent recitals and programs unmistakably demonstrate this. Hitherto her musicianship has been predominantly intellectual; it is now melowed and glows with emotional sympathy and a warmth of interpretation which adds the only factor upon which her previous playing could warrantably be criticized. Her playing still bears the unmistakable stamp of the Liszt tradition, but she no longer plays all composers as if they had been rewritten by Liszt. Even Chopin, most pianistic of all great composers, is now sympathetically, indeed brilliantly interpreted. This means then the final addition of virtuosity in interpretation to her already acknowledged virtuosity of technique.

Her Bach-Busoni group—three of the choral preludes, was notable for its combination of skillful pattern-playing with broad sweeping phrase delivery. Rarely is Bach played with the impression of spontaneity. The Chopin and Chopin-Liszt group—the B minor scherzo, and the Maiden's Wish and nocturne were from the lyric point of view admirably done—a test for finer shading and pianistic idiom which Miss Harrison's broad style of playing has not always been equal to, but which was overleapt on this occasion.

The Liszt Dante sonata deserves a review in itself. Descriptive shading, climaxes and double climaxes, lyric interpolations, all were there in their proper place, yet fused into an organic and almost rhapsodic whole. One cannot claim much glory at this late stage in prophesying that Miss Harrison needs only world-wide hearing to gain world-wide recognition as an interpreter of Liszt. She already has in her repertoire most of the big and all of the profound Lisztian numbers, and has that triple command of heart, head and hand which is required.

The Beethoven-Liszt Song of Repentance was by way of relief delivered more in the idiom of the older master. Fluent harmonic interpretation is another of the maturer acquisitions of the artist. The modern group, Smetana's By the Sea and the Paganini-Liszt Le Chasse showed an almost undiminished fluency in the forte of her youth—brilliant passage work. The twelfth Hungarian rhapsody was not anti-climactic due to resourcefulness and the almost phenomenal freshness with which it was played.

One usually regrets encores to well planned programs; however, the encore number, Sapellnikoff's Dance of the Elves, was in some ways the surprise of the evening. Feathery pianissimos and crisp melodic outlines displayed an unexpected versatility. Miss Harrison, when she wishes, can play the music of the modern French school most acceptably, but as a devoted disciple of the Lisztian tradition we suspect she would rather not—except as delightful encores.

To any who are interested to go back of the artistry to the artist—though Miss Harrison never intrudes her personality except as an interpretative medium—it is additionally noteworthy to realize that in her years of patient work Hazel Harrison has transcended two limitations often though insuperable—sex and race. Her achievement therefore, has more than an aspect of personal triumph in that it demonstrates in the exceptional case and by virtue of exceptional talent and industry the possibility of the utmost artistic success in spite of handicap. A. L.

Joseph Diskay Sails for Bermuda

Joseph Diskay, tenor, who has been singing with success on the B. F. Keith Circuit, has his release by special permission for ten days in order to make a brief tour of cities in and near Bermuda. He sailed on the SS. Fort St. George for Bermuda and will return about January 15.

Cortot Has Three Engagements in Week

Alfred Cortot plays three times in the week of January 15 on his way to the Coast. On January 15 he is to be heard in Davenport, Ia., on the 18th in Winnipeg, and on the 22nd in Duluth, Minn.

Ruth Draper Here

After nearly a year in Europe Ruth Draper has returned to New York, where she will give a series of recitals at

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the Broadhurst Theater. She will open her season of Character Sketches on Sunday evening, January 14. As her first program there will be three new sketches—At a Telephone Switchboard, a Charwoman, and at a Children's Party. The program also will include At An Art Exhibit, a Dalmatian Peasant, and a Class in Greek Poise, concluding with At the Court of Philip IV of Spain.

Frederic Dixon to Play at Harvard Club

Frederic Dixon, the pianist, gave a successful concert for the College of Mt. St. Mary at Plainfield, N. J., on Sunday afternoon, December 10, being obliged to give eight encores before the end of the concert. Mr. Dixon has been



FREDERIC DIXON

engaged to give the only piano recital in a series of six concerts at the Harvard Club. He was chosen because of his admirable criticisms and also because of the high esteem in which he is held by the musicians of the club. He will appear on February 18. Others in the series are: Francis Rogers, Edelstein Quartet and Frank Sheridan, Lambert Murphy, John Barclay and Felix Salmond.

Dupré's Last Organ Recitals

Marcel Dupré, guest organist at Wanamaker's (New York and Philadelphia), interrupted his tour throughout America to give two organ recitals at the Wanamaker auditorium, New York, January 3 being his last appearance until January 31. He is spending the first months of the current year by giving recitals in the Eastern States, following fine successes in the West.

Notwithstanding the stormy weather, the auditorium was full at this recital, the large audience greatly admiring the effective stage setting, in brilliant light, with French and United States flags prominently displayed, and the auditorium darkened. He played four works by Franck, of which the fantasia in A, rarely played, achieved a fine climax. As usual there was accuracy and dash in his playing, noticeable also in the splendid climax of the Second Chorale, in B minor. The astonishing fluency and retentive memory of Mr. Dupré has been commented on, and is always a marked feature of his playing. The descriptive notes on the programs by Dr. Alexander Russell added much information, and gave enjoyment to the listeners.

Harold Land in The Messiah

Harold Land, baritone, sang six times in The Messiah during the two weeks around Christmas. The baritone has been engaged for another performance of the same work in Newburgh, N. Y., January 21. On January 23 he will sing St. Paul at Old St. Paul's, Fulton street, New York; January 25 he will give a recital at the Masonic Temple, Yonkers, assisted by Edward Harris, composer-pianist; January 28 he will sing at Richmond Hill, N. Y.

Morini in the West

Erika Morini has left for a Western tour, playing recitals in Chicago, Detroit, Dayton and Cincinnati, and appearing with the Minneapolis Symphony Orchestra in St. Paul and Minneapolis, under the direction of Walter Damrosch, in which latter cities she will play the Spohr concerto.

Mrs. Alexander Bloch Lectures

Mrs. Alexander Bloch gave an illustrated lecture before a large number of interested listeners at the Alcuin School for Girls, New York, on December 22. Her subject was The Case For and Against Jazz.

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Subscriptions previously listed \$ 408

Amount received to date 1,359

\$1,767

Minna Kaufmann to Give Recital Soon

Minna Kaufmann, well known here for the splendid programs she has offered during the past few seasons in her public recitals, will give another recital in Town Hall on Wednesday evening, January 17.

Rubinstein to Play Own Arrangement

Erna Rubinstein will include her own arrangement of a Chopin posthumous valse at her second recital of the season at Carnegie Hall on the evening of January 19.

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WEINGARTNER CRISIS AT VIENNA

Vienna, December 14.—As in former years, the return to the Vienna Volksoper of Felix Weingartner, following his South American tour, has brought about a serious crisis for that theater. Weingartner strongly objects to all measures taken by his substitute and co-director, Gruder Guntram, and insists on the latter's removal, chiefly on the grounds of the contract which Gruder Guntram closed with an English syndicate during Weingartner's absence and which calls for a Vienna production of Joseph Holbrooke's opera, *The Children of Don*, with a view to taking this and other of the Volksoper's productions to London and on a tour of the English provinces.

The chief difficulty in the matter arises from the fact that a substantial advance payment, which Gruder Guntram had received from the English syndicate, has, in part at least, already been expended for mounting the Volksoper's production of Boris Godunoff and for current expenses.

Weingartner's objections to the English tour, however, are merely sham arguments, according to general verdict, and his main object is to rid himself of his assistant director who had done hard work at the Volksoper while Weingartner was gathering pesos—the same game Weingartner has been playing with his assistant directors in former years.

Weingartner's new man is Gabor Steiner, who failed in the Vienna vaudeville business fifteen years ago, but who, together with his nephew, Leo Singer, has since founded the Galeo Theatrical Agency in New York. The Steiner-Singer combine has recently purchased the Theater in der Josefstadt, Vienna, for Max Reinhardt, and one of the alluring prospects it holds out to Weingartner, next to a production of Goethe's *Faust* with Weingartner's music, is a lucrative American tour—provided that he helps it to acquire control of the Volksoper. The new assistant director put forward by Weingartner as his candidate is Julius Prüwer, formerly of the Breslau Opera, whom he hopes to have do the rough work at the Volksoper in future, whenever Director Weingartner tours abroad. Both public sentiment and the municipal authorities being strongly against Weingartner in the matter, it is very doubtful whether he will have his way this time. P. B.

Eckstein's Plans for Ravinia

Louis Eckstein, director of the Ravinia Opera, will devote the fortnight beginning January 15 to his New York City offices in Aeolian Hall, working on his plans for the summer of 1923. That these plans include a number of operas new to the Ravinia repertory, he made known at the end of the 1922 season, which was the subject of editorial commendation in the newspapers of Chicago and the musical journals generally. The season of ten weeks and three days will start on Saturday, June 23, and will continue until the evening of Labor Day, September 3.

As to the roster for 1923, Mr. Eckstein makes no announcement for the present. "My notion of a prospectus for Ravinia Opera," he says, "is that it should be as nearly complete and comprehensive as possible when put into circulation. I am planning an unusual season for the summer of the new year, and I have just begun."

Of all the not-for-profit activities in the field of music today, the institution known throughout the world as the Ravinia Opera is, perhaps, the most nearly unique, in that it represents, in conception and in direction, the personal enterprise of an individual patron of the arts, although Mr. Eckstein is ever the first to say that he could not have succeeded without the warm, eager co-operation of the press and the support of a small group of men and women who have recognized, as he does, the importance of this musical center.

Bochco Opens Studio in New York

Rudolph Bochco, young Russian violinist who has just returned from a successful concert tour as assisting artist to John McCormack, has opened a studio at 118 West 79th street, New York, where he will teach a limited number of talented pupils.

New York Concert Announcements

Thursday, January 11

Symphony Society of New York, afternoon.....Carnegie Hall
Philharmonic Society of New York, evening.....Carnegie Hall
John Charles Thomas, song recital, afternoon.....Aeolian Hall

Friday, January 12

Philharmonic Society of New York, afternoon.....Carnegie Hall
Symphony Society of New York, evening.....Carnegie Hall
Marguerite Melville Lisniewska, piano recital, evening.....Aeolian Hall

Saturday, January 13

Josef Hofmann, piano recital, afternoon.....Carnegie Hall
Isadora Duncan, evening.....Carnegie Hall
Ignaz Friedman, piano recital, afternoon.....Aeolian Hall
Joan Manen, violin recital, afternoon.....Town Hall

Sunday, January 14

Philharmonic Society of New York, afternoon.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
Society of the Friends of Music, afternoon.....Town Hall
Gabrilowitsch, Borisoff and Meitschik, benefit recital, evening, Town Hall
City Symphony, afternoon.....Century Theater
Ruth Draper, Character Sketches, evening.....Broadhurst Theater

Monday, January 15

Isadora Duncan, evening.....Carnegie Hall
Carmine Fabrizio, violin recital, afternoon.....Aeolian Hall
Celso Urtado, cello recital, evening.....Aeolian Hall
Raymond Havana, piano recital, afternoon.....Town Hall
Clara Clemens, song recital, evening.....Town Hall

Tuesday, January 16

Eily Ney, piano recital, afternoon.....Carnegie Hall
Elena Gerhardt, song recital, evening.....Carnegie Hall
Flonzeley Quartet, evening.....Aeolian Hall
Estelle Laiken, song recital, evening.....Town Hall
Philharmonic Society of New York, evening, Metropolitan Opera House

Wednesday, January 17

Margaret Matzenauer, song recital, evening.....Carnegie Hall
City Symphony, afternoon.....Town Hall
Minna Kaufmann, song recital, evening.....Town Hall



AUGUSTA COTTLOW,

pianist, who will be heard in her annual recital at Aeolian Hall on Friday evening, January 19.

Ethelynde Smith's Fourth Tour to the Coast

Among the engagements which Ethelynde Smith, the soprano, will fill on her fourth tour to the Coast are appearances in Michigan, Wisconsin, Oklahoma, Arizona, California, Oregon, Washington, Montana, South Dakota, Minnesota and Pennsylvania. Among these are recitals under the auspices of the St. Cecilia Club of Houghton, Mich.; the Junior Monday Musical Club of Manitowoc, Wis.; the Woman's Club of Williams, Ariz.; the State College of Washington, Pullman, Wash. (return date from last season); State Normal School, Cheney, Wash.; Milton, Ore.; Gettysburg, Pa. (another return engagement); Hanover, Pa.; appearance as soloist at the mid-winter concert of the Apollo Club of Salem, Ore.; soloist with the Spokane Symphony Orchestra, Spokane, Wash.

Pavley-Oukrainsky Ballet Big Attraction in Cleveland

Andreas Pavley and Serge Oukrainsky and their company have just returned from a splendidly successful week's engagement at the Ohio Theater in Cleveland. The attendance at these performances proved that the old belief that people will not attend the theater the week before Christmas is a myth; when the attraction is sufficiently compelling they go. The ballet was the week's sensation. Archie Bell and William McDermott of the Cleveland press were enthusiastic sponsors.

Yolanda Mero Under Haensel & Jones Management

From the office of Haensel & Jones comes the important announcement that Yolanda Mero hereafter will be under that management. Mme. Mero has long been considered one of the greatest pianists of her sex, and is well known and in demand as a concert and recital artist in this country, where she has made innumerable appearances as soloist with the symphony orchestras and in recitals and concerts in most of the important cities from coast to coast.

Davis to Give Recital in Mount Vernon

Ernest Davis, the American tenor, who recently sang with great success at Kansas City in *The Messiah* production of the Lindsborg chorus, will appear in recital at Mount Vernon, N. Y., on January 15 at the auditorium of the Westchester Woman's Club. On January 23 Mr. Davis will be a soloist at the St. Cecilia Club concert at the Waldorf-Astoria.

Society of the Friends of Music Concerts

A concert, under the direction of Artur Bodanzky, with chorus and orchestra, will be given at the Town Hall, Sunday afternoon, January 14, when a Beethoven program will be offered with Artur Schnabel, pianist, as soloist. At the Carnegie Hall Concert on Wednesday afternoon, January 31, the soloists will be Sigrid Onegin, contralto, and Bronislaw Huberman, violinist.

Patton Engaged for Columbus Festival

Fred Patton, the well known baritone, has been engaged for the Columbus, Ohio, Festival on April 23 and 24. He will sing Judas Maccabaeus and Samson and Delilah on the respective days. His January engagements include appearances in Port Chester, N. Y., Brooklyn, and at the Hotel Commodore, New York, for the Police Square Club.

Novaes Here for Transcontinental Tour

After nearly two years' absence from the United States, Guiomar Novaes has returned for a transcontinental tour which will take her to the Pacific Coast in April. Her first New York recital will take place in Aeolian Hall, Tuesday

afternoon, January 23, for which occasion, Mme. Novaes will play the following program: Prelude, choral and fugue, Franck; Beethoven sonata, op. 111; a group of Chopin; Etude de Concert and Au Jardin du vieux serail by E. Blanchet; El Albaicin by Albeniz, and the Mephisto Waltz by Liszt.

Musical Evenings at Arthur Wilson's Studio

The first of a series of musical evenings with the artist pupils of the Arthur Wilson Studios served just before Christmas to open the New York studio recently taken at 140 West Seventy-fifth street. Arabelle Merrifield, contralto, and William Ryder, baritone, both of the New York studios, with Edna Sheppard, accompanist, delighted the audience with a program of songs and music from the operas.

Miss Merrifield gave songs by Faure, Poldowski and Faurand; adding later the aria sung by Laura in the second act of *Gioconda*, disclosing in these a genuine contralto of uncommon timbre. With a group of songs in English by Handel, Quilter and Coleridge-Taylor, Mr. Ryder included another in French, coming to a fine distinction in the dramatic intensity of Duparc's *La Vague et la Cloche*. The two duets for Delilah and the High Priest from the third act of Saint-Saens' opera made a spirited conclusion.

Carmen Ferraro Returns to Former Studios

Carmen Ferraro, opera tenor and conductor of the National Grand Opera Association, now reorganizing, whose offices were recently transferred to 112 East 59th street, New York, has returned to his former studios in the Metropolitan Opera House building, 1425 Broadway.

David Pupils Arrive to Study Here

Several of Annie Louise David's pupils have arrived from the West to continue their work with her in New York.

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MILAN ENJOYS INAUGURATION OF SCALA'S LYRIC SEASON

Toscanini Praised for Presentation of Verdi's Falstaff—An Acceptable Lohengrin—Marinuzzi at Turin—Vigna Leads Trieste—Gui Directs at Rome

Milan, December 15.—This year's inauguration of the lyric season at the Scala again assumed the importance of a great artistic event; it is easily understood therefore why the theater was full to overflowing on the evening of December 2, and also why the warmth of the enthusiasm reached unheard-of heights. Certainly if the welcome extended to Falstaff, conducted by Arthur Toscanini, was—as it seemed to us at least—even heartier than that of last year, the reason must be partly due to the fact that this opera is beginning to be better understood by the public and therefore more and more appreciated as the listener gradually discovers the delicate structure of the details, but also in part to the fact that this year's performance seemed still riper and more refined than last year's. Today it may be truly said that the performance as given us by Toscanini is perfect and worthy in every respect of the opera. If we were not afraid of seeming rhetorical or of repeating a hackneyed phrase, we should say that never have we listened to and never shall we again listen to a rendition of Verdi's Falstaff like that which we heard a few evenings ago. Even if we wished to be ever so pedantic and meticulous, we could not find anything to criticize.

The singers all deserve honorable mention: Maria Labia (Alice), Ines Alfani-Tellini (Nannetta), Elvira Casazza (Quickly), Luisa Bertana (Meg Page), Mariano Stabile (Falstaff), Ernesto Badini (Ford), Ferdinando Cinielli (Fenton), Francesco Dominici (Doctor Caius), Giuseppe Nesi (Bardolfo), Umberto di Lello (Pistola). Likewise next to Toscanini, must be mentioned the man who may be considered his most precious collaborator, Vittore Veneziani, who trains the chorus, and thanks to whom the choruses of the operas performed at the Scala are always rendered with a rhythmic precision and intonation to which we had long been a stranger.

Applause was frequent and hearty; there was on the gala night—so it seemed to us—a greater seriousness and thoughtfulness which served to augment the artistic character of the evening and cancel the last traces of that seeming curiosity which was to be seen last year. The public came this year, not to see the alterations made in the stage, in the lighting or in the scenographic machinery, but to enjoy a work of art with no thought of anything else. And the attention with which they listened was so intense, as to be quite amazing in an Italian audience, and especially in a Scala audience. The opera was staged by Caramba; to him were due the wonderful coloring (in the fairy scene) and the harmonious arrangement of the groups in the same scenes of Windsor Park, which certainly represent the chief difficulty in the opera. But Caramba has overcome these difficulties brilliantly. Another novelty, which perhaps passed unobserved by the public, was the withdrawal of Ranzato, the "violino di spalla" (concert master), whose place was taken by Nastrucci, who comes to us from your Metropolitan, and also the substitution of Failoni, the master's substitute, by Ghione.

AN ACCEPTABLE LOHENGRIN.

On the evening after the inauguration of the season Maestro Antonio Guarnieri directed Lohengrin, in place of Ettore Panizza, who has gone to the Chicago Civic Opera Company. On the whole this second performance also met with the public approval. The staging, which was complete in every detail, particularly attracted the attention of the audience. Much appreciated, too, was the vocal and choral execution in which some of the best known Italian lyric artists took part: Aureliano Pertile (Lohengrin), Carlo Galeffi (Telramondo), Maria Carena (Elsa), and Maria Capuana (Ortruda).

I should like to make special mention of the basso, Ezio Pinza, who took the King's part. He is a young singer who, in two years, has gained the appreciation of the most severe and most notable audiences in Italy and one who, for the beauty of his voice and intelligence of his interpretation, seems destined to shine shortly among the best interpreters of the musical theater.

Maestro Guarnieri came through his trial successfully and the audience called him to the front at the end of every act, together with the artists; his success would have been still greater if there had not been a tiresome slowness of movement which hurt the effect of more than one page of the opera, further aggravated by the suppression of all the usual cuts.

MARINUZZI AT TURIN.

But it is not only the Scala which is working; in every town rehearsals are in full swing for the operatic seasons about to be inaugurated. In Turin, where Gino Marinuzzi this year succeeded Tullio Serafin, the Rheingold is being prepared; the Theater Regio will open with this on the evening of December 19. Sonnambula, Rosenkavalier, Don Carlos, Lucia di Lammermoor, Louise, and the Damnation

of Faust will follow, besides during Holy Week, Lorenzo Perosi's oratorio, The Resurrection of Christ.

AND SERAFIN AT NAPLES.

Serafin has gone to Naples, where the lyrical season at the San Carlo promises to be rich in interest and notable for the artists taking part. The opening work will be Siegfried, new for Naples, and then among others will be given William Tell, Haensel and Gretel, Leggenda di Sakuntala, by Franco Alfano, and Colomba, by Nicola van Westerhout, a composer from the south of Italy, who died several years ago and whose posthumous opera is entrusted to a committee of admirers and followers. Probably in the same season Morenita, by Mario Persico, will also be staged; this is a one act opera by a young graduate of the St. Pietro di Majella Conservatory, which has just been judged most favorably by the government commission for the annual lyrical contests. The other opera which received a prize from the same commission is a musical comedy by Carlo Jachino, Giocondo and his King (from Ariosto), libretto by Forzano. This opera was accepted by the management of the Felice Theater of Venice and will probably be given during the next season (conducted by Giuseppe Baroni) when the new opera, Il Principe e Nuredha, by the Venetian composer, Guido Bianchini, will also be performed.

VIGNA LEADS TRIESTE.

Trieste, too, will have its lyrical season at the Comunale, under the direction of Arturo Vigna and Sergio Failoni, the latter a recent recruit in orchestra conducting. In the course of the season La Monacella Della Fontana, by G. Muffe, another of the operas which gained the government prize last year, will be given. Riccardo Zandonai will be the third conductor of the Trieste season; he will stage his Giulietta e Romeo and Via della Finestra, the third act of which he has suppressed, while he has rewritten the greater part of the second.

GUI DIRECTS AT ROME.

Vittorio Gui, who had assumed the directorship of the St. Carlo Theater of Lisbon for the last two years, is returning to Italy and, to be precise, to his native city, Rome. The season at the Costanzi has been entrusted to him with the exception of the brief parenthesis, when Klemperer of Cologne will conduct Siegfried. The bill at the Costanzi included among other works Cristoforo Colombo, by A. Franchetti (the same new edition which will be given at the Scala (i. e. without the two acts which take place in America), Salome, Tristan and Isolde, and three new Italian operas: I Compagnacci, by P. Riccietelli (pupil and protégé of Mascagni); La Grazia, by V. Michetti, and Petronio, by P. Giovannetti.

Casting up the sum total then of this estimated balance sheet, there are good reasons for satisfaction, since, in one single season, about a dozen new operas, by composers who, for some reason or other, already more or less well known, will be performed in Italy for the first time, and in this number only the bigger theaters are taken into account. We cannot, and neither do we wish to, hazard a guess about these works, although we are acquainted with the general lines of several of them. We shall wait and see therefore; and in spring, when the swallows return, we shall draw up in these same columns the final balance, firmly trusting that it will not be very different from that prognosticated. At the same time, reasons for doubt are not wanting; we call to mind one very recent one. At the end of November a new opera, La Tempesta, by Felice Lattuada, with libretto taken from Shakespeare by Arturo Rossato, was presented at the Dal Verme Theater, in Milan. Rossato's second attempt at Shakespearean production (his first as far as we know was the not too happy Giulietta e Romeo for Zandonai's music) confirms us in our opinion that masterpieces must be left alone, or else handled with a poetical capacity such as is certainly not possessed by the writer in question. As for the music, it is absolutely negligible, notwithstanding all the material the composer uses and the deafening noise raised for a score, which is always heavy. There is nothing in the opera which does not recall, at one time or another, something of every opera which has been composed in the last hundred years, from Wagner in Tristan to Strauss in Salome, from Puccini in Bohème to Mascagni in Iris. The opera, which was only performed twice, was received with applause by an audience consisting of friends and sympathizers; but such successes are like the victories of Pyrrhus, the more one wins the worse one feels.

GUIDO M. GATTI.

Toledo Hears Christmas Carols

Toledo, Ohio, enjoyed much holiday cheer through the revival of the old custom of having carolers go about on Christmas singing familiar carols. According to the Toledo Times: "Promptly as the bells tolled six o'clock the caroling began throughout the city. At the Courthouse park automobiles filled with people lined both sides of the street and a few sought shelter (because of the rain) in the doorways of the building. But the first notes of Come, All Ye Faithful, led by Herbert Davies, Cornelia Colton Hollister and Mrs. S. C. Walbridge, brought the people flocking from all sides and it is estimated that before the singing almost twice as many had joined in the caroling as took part last year. The red capes of the two women leading and the traditional lanterns added to the colorful effect produced by the four brilliantly lighted Christmas trees which had been placed at the base of McKinley monument."

In commenting upon the effect the singing had upon the various audiences to which the carolers sang, the Toledo Daily Blade said: "Viola Galbraith and Cornelia Hollister sang cheer into the hearts of girls at the Crittenden Home."

Lombardi Pupil in Successful Concert

Michele Greco, tenor, an artist pupil of G. Lombardi, New York vocal maestro, gave a concert in the Academy of Music, Brooklyn, on Tuesday evening, December 19. Mr. Greco, whose beautiful and well developed voice reflected great credit upon his teacher, sang three operatic arias—

Recondita Armania, from Tosca, Puccini; Che Gelida Manina, from Bohème, Puccini, and Cielo e Mare, from Gioconda, Ponchielli. His work won instantaneous recognition, and he was obliged to give six encores. Others on the program were Giovanni Ardizzone, baritone; Rita Galsen, lyric-soprano; Enrico Pellini, violin, and Mae R. Brock.

KANSAS CITY CONSERVATORY BEGINS ITS NEW REGIME

Activities of Arnold Volpe, New Musical Director, Create Unprecedented Interest

The chief factor in the rapidly quickening musical life of Kansas City has been the Kansas City Conservatory of Music, which has lately procured Arnold Volpe for its musical director. Realizing the civic asset of this conservatory and the reciprocal obligation its possession entails, nearly one hundred prominent citizens formed an auxiliary which has been co-operating with the board of trustees to acquire valuable additions to the faculty, to present faculty artists to the public and to undertake social functions to honor visiting celebrities. Mr. Volpe was thus secured as the new director, and other noted artists and teachers were acquired.

The Artists' Course of the Conservatory concert series was inaugurated this fall and three concerts by faculty members, most successful artistically and financially, were given. Several songs by Mr. Volpe appeared on the programs and aroused a great deal of interest. The last attraction was the Conservatory Trio, comprised of John Thompson, pianist; Albert Rosenthal, cellist, and Arnold Volpe, violinist. The B flat major trio (Rubinstein) was the feature of the evening.

By far the most important advance has been the organization of the Kansas City Conservatory Symphony Orchestra of fifty members, under Mr. Volpe's direction. The first concert will be given January 14, and a most attractive program is planned, including the prelude, choral and fugue by Bach-Albert; D major symphony No. 2, by Haydn; Andante Cantabile, Tchaikowsky, and Massenet's suite Scenes Pittoresques. Mrs. W. Lawrence Dickey, mezzo soprano, is to be the soloist and will sing an aria from Samson and Delilah.

The Detroit Symphony Orchestra gave a concert for children on December 22. An immense crowd of children of all ages gathered to hear this splendid organization. A banquet and reception was afterward tendered Ossip Gabrilowitsch by the Auxiliary society, with Mr. and Mrs. Volpe as host and hostess. Mr. Volpe presided and introduced Mr. Gabrilowitsch, whose friend he has been for thirty years. These two eminent men were colleagues at the Imperial Conservatory in Petrograd, where Mr. Volpe was studying violin under Leopold Auer and the twelve-year-old boy, Ossip, was already winning laurels as a pianist. In a speech later on at the reception, Mr. Volpe recounted some of their experiences and told of many happy hours and substantial meals he had had at the Gabrilowitsch home, when he was merely a struggling student. Ossip's father was a prominent lawyer and the home was pregnant with the artistic atmosphere for which the boy's heart longed. Later Gabrilowitsch finished under Rubinstein and went on to Leschetizky, while Volpe concluded his work with Auer and came on to New York, where he was a potent factor in the musical life for twenty years. Mr. Volpe gave a highly eulogistic account of Mr. Gabrilowitsch's latest successes as pianist and conductor and closed with a call for three cheers.

Devora Nadworney's Engagements

Devora Nadworney, winner of the Tri-City prize in her class at the Women's Federation of Musical Clubs' contest last year, appeared on the WEAF Radio a fortnight ago and by special arrangement her songs were broadcasted simultaneously from two other radio stations, namely the New York and the Boston WNAC, which were connected by wires. Her next concert tour begins after February 1; one of her principal appearances being with the St. Louis Symphony Orchestra.

Nyiregyhazi Stops Off at Chicago

On his way to California, where he is booked for a tour, Erwin Nyiregyhazi stopped off at Chicago to play at a private soiree on December 27. He arrived in Los Angeles on January 1, and the day after he gave the first of his series of recitals. As usual, the audience was enthusiastic to the extreme, and encore after encore was given in response to the hearty applause.

Simmons' Baritones Busy

Bernardo Olshansky has started upon his twenty weeks' concert tour, which will take him as far as California. Joseph Mendelsohn, who studied with Louis Simmons for seven years, is now on the road singing Schubert, the principal role in Blossom Time.

Tea at Harrison-Irving Studio

A tea was given by Mme. J. Harrison-Irving at her studio in Carnegie Hall for the board of directors of the New York Federation of Music Clubs on January 7.

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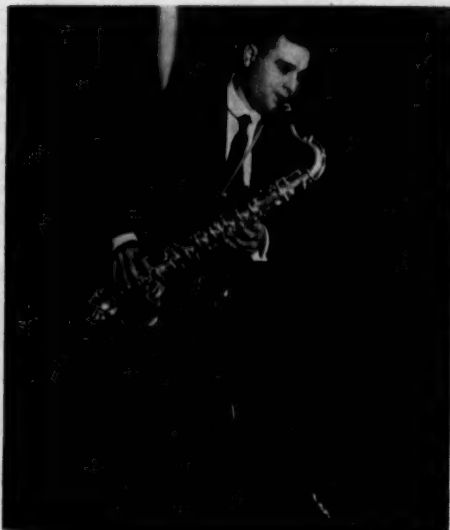


PIEDMONT HIGH SCHOOL GIVES MARTHA.

Piedmont, Cal., is a progressive town and has a high school that is reputed to be one of the most beautiful and artistic in the State of California. In charge of the musical department is W. G. Alexander Ball, who was formerly, for a dozen years, with the Stadium High School of Tacoma, Wash., where he did a large amount of useful and highly successful work in building up the school music and equipment. He is now busy doing the same thing in Piedmont, and states that he is putting in a pipe organ next year, two brass bands, and junior and senior orchestras with complete instrumentation. He has been in Piedmont only four months, but has already organized boys' and girls' glee clubs, orchestra, and has given a performance of Flotow's light opera, Martha. Mr. Ball writes that "jazz is unknown in the school, and saxophones are barred." (But there are two saxophones in the orchestra, as shown in the accompanying picture of the Martha performance.) Anyhow, jazz or no jazz, Piedmont is to be congratulated on its musical activity.

SAXOPHONIST GIGLI.

In the accompanying photograph the Metropolitan tenor is seen playing what one might call "his favorite instrument." As a tenor, Mr. Gigli needs no introduction to the public, but according to reports it would be interesting to hear him perform on the saxophone, which, by the way, he played while he was serving in the Italian army. He finds relaxation and pleasure in playing this popular instrument; but his only appearance in this country as a saxophonist was before the members of the exclusive Ten Nights Club, playing in the orchestra at the annual show. (Photo © by Elzin)



TITO SCHIPA IN A NEW ROLE.

Two weeks ago, the tenor sang Manon in Chicago with Galli-Curci, achieving much success. In the accompanying picture, his lullaby seems to have charmed his little two months' old daughter, Elena Antoinette. (Photo © by Lamiere)



THE RODIN BUST OF MAHLER,

now on exhibition, with other Rodin works, at the Brummer Galleries, New York. (Carl Klein photo)



GUIOMAR NOVAES—AND HUSBAND.

The young Brazilian pianist surprised everyone by arriving with her newly acquired husband, Octavio Pinto, for the latest report that reached here was to the effect that their engagement had been broken. (Bain News Service photo)



BRUNSWICK STARS SURPRISE THE BOSS.

While William A. Brophy was out to lunch the Friday before Christmas, a group of Brunswick stars, armed with a highly decorated tree, innumerable toys and a huge cake, took possession of the Brunswick Recording Laboratory. When the unsuspecting Mr. Brophy returned, he faced not only the stars, but also a battery of movie and still cameras. The accompanying picture shows Isa Kremer, Sigrid Onegin, Florence Easton and Theo Karle in the act of "passing the cake" to Mr. Brophy. At the extreme left, Oreste Vassella and Willem Willeke are reinforcing the Christmas spirit, while Fredric Pradkin, on the right, is playing a tune on a toy fiddle. (International Newsreel photo)

BERLIN APPEARANCES

PEPITO ARRIOLA.

With so many concerts taking place on the same evening it is almost understood that some must be passed by. Here in Berlin the time has about arrived when, in assigning reviewers to the different concerts, preference is given to the artist offering some modern works. Woe be to the pianist with an all-Beethoven program, when another in a nearby hall is offering one like that of Pepito Arriola, containing works by Milhaud, Ravel, Niemann, Ertel, Bartok, Scriabin and Busoni. While admitting that this selection is a bit thick, it is nevertheless preferable to many of the conventional sort. The Milhaud sonata entitled 1916 is one which every rising pianist should examine. Written in three movements, *decidé*, pastoral, rhythmic, it makes an interesting and grateful number. The character of the first movement is expressed by the word *decidé*. The pastoral is a melody of much simplicity, parts of it over an organ-point sometimes stationary, sometimes florid, but still on organ-point. The beginning of the last movement might easily be taken for one of Edward German's English dances, which, however, quickly transforms itself into a movement of rhythmic energy resembling the finale of Schumann's Symphonic Etudes; from then on, however, excepting in the usual recurrence of these initial themes, it is a case of lost identity. Ravel's *Gaspard de la Nuit* was heard for the third time this week. Is it going to be the *pièce de résistance* this season?

Niemann's *Pharaonenland*, op. 86, is hardly to be recommended to rising pianists, but for falling ones and their advanced pupils it can be recommended. It is tamely modern and will fill a need among teachers wishing something different but not radical.

Besides being a fine pianist, Arriola showed that he is also a tactful one. Walter Niemann, by the way, is a well known Leipzig critic, just as Paul Ertel is a well known member of the Berlin *Lokalanzeiger* staff, and Arriola also included his *Switzerland Suite*, op. 27, on his program. This performance met with such an outburst of applause that Dr. Ertel, radiant with delight, had to go to the stage for the usual bowing and handshaking. Those not averse to an occasional reminiscence of a Siegfried motif, will find this work to be very well written, pianistically speaking, and harmonically interesting. Some of the combinations almost repudiate their emanation from a venerable gentleman apparently so old fashioned, who still wears high boots—the variety calling for the use of the obsolete old bootjack. A better performance of this opus than that which Arriola gave it could hardly be wished for.

A. Q.

ALEXANDER BOROWSKY.

In the second of his recitals, Alexander Borowsky again demonstrated his superior pianistic talent to an audience composed mostly of Russians, among whom he is a great favorite. In Beethoven's thirty-two variations and the big sonata, op. 110, his technical prowess was shown off to great advantage although his performance of the sonata was mostly a display of dexterity in this direction rather than a proof of his deep understanding of the content of the work. He seemed to shake the thing out of his sleeve as it were, taking at the same time the attitude toward the sonata that a sleight-of-hand professional would toward some trick with which he had dazzled a bewildered audience. But Borowsky is not to be winked at as a pianist. By no means! He will command attention anywhere.

A. Q.

William A. Kaun's Death Mourned

Milwaukee music lovers are mourning the death of William A. Kaun, president of the William A. Kaun Music Company, who died at his residence in Milwaukee, November 22. Mr. Kaun came to this country from Berlin, Germany, in 1897 and settled in Milwaukee, eventually becoming a partner in the firm of Kaun & Bleumel, sheet music dealers. The partnership was dissolved five years ago when Mr. Bleumel moved to Chicago. The William A. Kaun Music Store is today one of the most complete in the Northwest.

During his entire life, Mr. Kaun took an active interest in music and in assisting young artists to obtain a musical education. He aided in the formation of musical organizations and was a member of the Milwaukee Musical Club, an honorary member of the Arion Club and of the A. Capella Chorus. Many a young composer owes his first success to the fact that "Willy" Kaun was enough of an enthusiast to take a chance and publish his unknown composition.

His admiration for his famous brother's genius was one

of the most notable things about him and mention of Hugo Kaun invariably brought a smile and an enthusiastic, "You must hear his latest work." Expressions of sympathy have come to Mrs. Kaun from all over the country, Frederick A. Stock of the Chicago Symphony Orchestra and Eleanor Everest Freer being among those who paid their tribute to this noble man, this great lover of music.

Anne Roselle's Popularity

The popularity of Anne Roselle, soprano, has increased considerably since the filling of her many concert engagements this fall. An instance of this popularity was evidenced by the flattering offers resulting from the recent appearance at a pair of concerts with the Minneapolis Symphony Orchestra in Minneapolis and St. Paul. Miss Roselle, who will appear as soloist with this organization on its Spring tour, met with her usual success and in the audience there happened to be Mrs. George Richards, an enterprising concert manager of Duluth, who was so pleased with her singing that she immediately arranged for her to go to that city for a special engagement, under her management, before returning to New York. Mrs. Richards' delight in her selection may be judged from the telegram which she sent to Miss Roselle's manager after the concert: "Anne Roselle made delightful impression here. Fine concert with big house. Think I can secure you more dates for Roselle. Are you interested?"

The news of her Duluth concert spread to Kansas City and the same day the Universal Concert Bureau received the following wire from Alice Kirke, a local manager: "Quote price Roselle four concerts week beginning early January two months. Wire."

In the meantime, Miss Roselle continues to fill many dates booked for her early last summer due to her success on the spring tour of the Scotti Opera Company, of which she was one of the leading members. Her next appearance will be in Chicago on the series of the Blackstone Musical Mornings, and Chicagoans await the return of the young soprano who made such an impression at Ravinia last summer.

San Francisco Prepares for Ruffo

Titta Ruffo will sing his first concert in San Francisco this spring. Music lovers and the city generally are preparing for the great event. The following letter was received recently by Mr. Ruffo, and it speaks eloquently as to what the singer may expect:

MAYOR'S OFFICE
SAN FRANCISCO

Signor Titta Ruffo,
Metropolitan Opera House,
New York, N. Y.

My dear Signor Ruffo:

My good friends, Mr. Ettore Patrizi, one of California's most distinguished citizens of Italian lineage, and Mr. Frank Healy, noted western impresario, have told me that there is a possibility that you may come to San Francisco next spring, affording our city an opportunity to hear your marvelous voice and to meet you personally.

The prospect has so interested me that I am writing to express the hope that you will make the contemplated visit, and to assure you of a welcome expressive of the warm hearts of an appreciative people.

San Franciscans have always loved music, and in recent years, as the city has grown in population and importance, we have had the privilege of hearing many artists of world renown.

You, however, have never sung in San Francisco. Your coming would be an event which I believe you and we should long remember.

There are many of your countrymen and their descendants here. Mr. Patrizi, who is both the editor of one of our daily newspapers printed in Italian and a devotee of the arts, tells me that they are already making tentative plans for your reception.

I hope that circumstances will permit you to come here, to greet your many San Francisco friends.

Very sincerely,
(Signed) JAMES ROLPH, JR.,
Mayor.

Rubinstein Club to Give Afternoon Musicales

The Rubinstein Club, Mrs. William Rogers Chapman president, will give its next afternoon musicale in the Astor Gallery of the Waldorf-Astoria, January 20, at two o'clock. Grace Hoffman, coloratura soprano, and Riccardo de Sylva, violinist, are the soloists and will be accompanied by Robert S. Flagler and Ruth Rapport. Miss Hoffman's appearance will be in costume, which will add special interest to the program. She has a French, a Spanish and an English group listed. Mr. de Sylva's numbers include a Tartini sonata, two French things by Stoessels and a Hungarian dance, Brahms-Joachim. The program will be followed by dancing.

A very successful assembly dance was given January 2, by the Rubinstein circle of the club. These dances are to be given monthly and promise to be very popular.

A card party for the benefit of the philanthropic fund of the club is to be given January 26, at the home of Mrs.

John H. Griesel, 378 West End avenue. Prizes are offered and every effort is being put forth by the committee under the heading of Mrs. George T. Colter and Elsie Rogers. Tickets may be obtained from Mrs. Colter, 419 West 109th street. This philanthropic committee collected and dispensed a great number of Christmas donations to the inmates of Randall's Island and other institutions. This is the third year that such splendid and seasonable work has been undertaken.

Washington Heights Musical Club Thriving.

The Year Book of the Washington Heights Musical Club for the year 1921-22 is at hand and shows the club to be making the excellent progress that might be expected. Frequent comment has already been made upon this unique organization, and there is little that may be added to what has already been said. It appears to be conducted upon an entirely new basis. It is not an association of a few active members and a large number of associate members. There are no associate members. A clause in the constitution of the club relating to membership states plainly that membership is permitted only "provided said person composes music, sings, or plays some musical instrument, either as soloist, accompanist or in ensemble work." And it is further stated that "each member shall be privileged to appear on at least one program a season, and any member consistently refusing to do so during any one season . . . will be considered to have resigned from the club."

That is clear enough and sets forth the objects of the club better than anything else could. The members—all of them—must be active, performing members, and must at all times continue to be active performing members or forfeit their membership. This does not, however, mean that they must all be concert artists or professional musicians. On the contrary, the impression is that amateurs are more than welcome, and the concerts, or meetings, as they are called, given by the club certainly indicate that amateur talent is having its chance.

Nothing could be more important. American music will never amount to much until the amateur everywhere has his chance—the amateur composer, the amateur soloist and the amateur chamber music player. Until this becomes a prevailing custom music in America will merely be scratching the surface of things and will not be getting to the hearts of the people at all except through popular channels, popular songs, musical comedies and the like. Not until the people themselves in large numbers "make music" will we have any real American music. Miss Cathart has pointed the way with the Washington Heights Musical Club, and it is to be hoped that many will follow in her footsteps.

Mildred Dilling's Pupils Active

Professional pupils of Mildred Dilling, harpist, filled fifteen engagements during the holidays with the following list of dates: Bertha Becker, Fourth Presbyterian Church, New York City, December 22; Ithaca, December 24, and in the evening of the same date at Oneonta. Frances Callow, Yonkers, December 24; New York City, December 25, and Chapel of the Intercession, New York City, December 31. Helen Sheldon, West Side Unitarian Church, New York City, December 25. Edythe Muriel Smith, Plainfield, N. J., December 24, return engagement; New York City, December 27, 28 and 29; White Plains, N. Y., January 1, return engagement, and New York City, January 7. Helen Roof, December 19, Boston. Alice Singer, December 24, Chicago.

Miss Dilling's class is larger this year than any previous one, including pupils from several distant States. Her professional pupils have enlarged opportunities in all of which Miss Dilling sees an increasing interest in the harp. Miss Dilling is also busy with concerts.

Enesco's First New York Recital

Georges Enesco will make his first appearance in New York as a violinist in the Town Hall, Monday evening, January 22. He will give the seldom performed LeClair sonata in G major; the entire Bach partita for violin alone, which includes the far-famed chaconne, a Havanaisa by Saint-Saëns, and a fourth group comprising La Precieuse by Couperin-Kreisler, a moto perpetuo by Novacek, and the Tempo di Minuetto by Pugnani-Kreisler. After the concert Mr. Enesco leaves for Detroit, where he is to appear twice as soloist with the Detroit Symphony Orchestra.

Portanova Pupil at Capitol Theater

Frederick Jagel, tenor, an artist pupil of Vincenzo Portanova, appeared as soloist at the Capitol Theater, New York, during the week commencing December 31. His program number was an aria from Martha (Flotow).

ELIZABETH BONNER

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GOTHAM GOSSIP

LEILA CANNES GIVES NEW YEAR'S EVE PARTY.

Leila Hearne Cannes received a large number of musicians and friends on New Year's Eve. A splendid musical treat was given, followed by a Christmas-tree party. Among those taking part were Jane Cathcart, who pleased greatly, playing piano selections by Beethoven, Zeckwer and William Mason; Lillian Croxton, who delighted with Proch's Variations and Cradle Song by Kreisler; Leila Troland Gardner, composer, who sang a number of negro spirituals, and her new song, My Gift. Others taking part were Georgina Southwick, pianist; Alice Bergen and Mabel Robeson, sopranos, with an encore by Edwin Walker. Mrs. Cannes was assisted in receiving by her cousin, Noreen Boyd, also Mrs. David Graham, Ada Heiman and Emelie Peiczonka.

GUSTAVE BECKER LECTURE-RECITAL.

Gustave L. Becker, director of The American Progressive Piano School, gave a lecture-musical at headquarters, December 30, Herman Menth, pianist, assisting, when a program of works by Bach was performed. This was one of a series of Bach Musicales Mr. Becker is giving, and as usual a number of professional musicians attended. Of course, Mme. Menth stirred the enthusiasm of the audience through her playing of the Chaconne, transcribed as piano solo by Busoni. On request, at the end of the program she graciously added pieces by Chopin and Liszt. The piano pupils who played were Mildred L. Weiss, Helen A. Tracy, Dorothy Fickermann, Agnes Friberg, Gertrude Casriel, Mme. Appelboom-Arnold and Zalic Jacobs. Mr. Becker made analytical remarks about the music and the composer, and as usual his wise and witty remarks were heard with enjoyment.

MME. DAMBMANN SINGS IN BALTIMORE.

Emma A. Dambmann, well known contralto and vocal teacher of New York, spent the Christmas holidays with her sister, Rosalie Schenuit, in Baltimore, where she formerly lived and was soloist at the historic cathedral. Mme. Dambmann sang in Beethoven's Mass at the midnight service of St. Ann's Church on Christmas Eve, and at the Cathedral Christmas morning. Her voice is still the same luscious, round and full voice, of sympathetic quality, and Baltimore claims her with pride. Old friends entertained her at musicales, luncheons and dinners, at which Mme. Dambmann gave the guests much pleasure with her singing. Among those who entertained for her were Mrs. Schenuit, Mr. and Mrs. Frank Schenuit, Mrs. William Dull, Mr. and Mrs. Fred Haas, Mrs. Ida Steiner, Mrs. George Fisher, Mr. and Mrs. Charles Struven, Mr. and Mrs. Louis Boyce, Mr. and Mrs. H. Phillips, Mrs. Henry Leps and others. Mme. Dambmann is again in New York and is busily engaged in teaching and in the detail work of the grand concert and ball to be given January 19 at the Hotel Plaza by the Southern Singers, of which she is president. The assisting artists will be Mabel Kaker, soprano; Joseph Stetkewicz, boy violinist; Jacqueline de Moor, pianist, and the Southland Singers' Quartet, composed of Isabel Franklin, Mabel Baker, Myrtle Stitt Mason and Alda Prigge.

ELSA FOERSTER IN GERMANY.

Elsa Foerster, daughter of Wilhelm Foerster, orchestral clarinetist (living in Wood-Ridge, N. J.), is now a regular member of the City Theater, Düsseldorf, Germany, and has already appeared there as Elsa (Lohengrin), Aida, etc. Her picture appeared in the Times of December 24. Her brother is first violinist in the orchestra, also acting as her manager, and it will be well to watch this talented young singer's progress. Mr. Foerster is an old friend of Xaver Scharwenka, who will be in New York in May of this year, en route to Chicago.

RUBY GERARD DE LAËT PLAYS WELL.

A private circle recently heard the violinist, Ruby Gerard de Laët, play Old Song (Kreisler), Zapateado (Sarasate), and the Andante from the Wieniawski concerto, following a long period of rest, and observed that she plays with vigor and more expressive tone, allied with increased musicianship. While residing in Bermuda she did much playing in public, and looks forward to more appearances in New York.

CAPOUILLIEZ ON TOUR.

"Thought I'd send you a couple of views of this gorgeous resort (Colorado Springs) where we are spending Christmas vacation. Had wonderful concerts in Denver. The high altitude did not affect me," so writes Francois Capouilliez, on tour.

FLORENCE T. JOHNSON IN METROPOLITAN OPERA.

Miss Johnson, soprano, originally of Buffalo, has an excellent voice, expressive and full, enabling her to become a member of the Metropolitan Opera House forces. She is coaching arias and songs and preparing for concert work.

AMERICAN COMPOSERS AT BALDWIN RECITALS.

During the month of January organ works by the following American composers, or composers living in America, are on the programs given by Professor Baldwin at City College: C. W. Dieckmann (Atlanta, Ga.), Harry Benjamin Jepson (Yale University), and F. Morris Class (New York); the recitals are given Sundays at four o'clock until May 20.

ERNST LUZ PROVIDES FINE MUSIC.

Mr. Luz, who is general music supervisor with Loew's, Inc., provides superior music for patrons, an instance being music for the photoplay, Skin Deep, the particular attraction being the prelude from Kistler's Kunihild, this at Loew's New York, under a conductor and solo violinist of ability.

ANDREWS' ORGAN RECITAL AT VERNON HEIGHTS.

J. Warren Andrews gave an inaugural organ recital at Vernon Heights (N. Y.) Congregational Church, December 26, assisted by Florence A. Tompkins, soprano. The program contained works by classic and modern composers, including the Americans—Buck, Gordon Bach Nevin, Yon, Andrews, and Ralph Kinder.

DICKINSON FRIDAY NOON MUSIC HOURS RESUMED.

Clarence Dickinson, organist of the Brick Church, Fifth Avenue and 37th street, announces the resumption of the

popular Friday Noon Hour of Music, 12-1 p. m. weekly, until further notice. The Christmas section from The Messiah was given January 5, and a César Franck program will be presented at the Friday Noon Hour of Music, January 12, with Henriette Dopfer, mezzo-soprano, and Sascha Jacobsen, violinist, as soloists.

VAN DER VEER IN WORCESTER.

December 28 Nevada Van der Veer appeared as soloist in The Messiah, given by the Worcester, Mass., Oratorio Society. "Mme. Van der Veer presented her best number of the evening in the aria, He Shall Feed His Flock, this section being in perfect range for the dulcet tones of which she is capable," was the critical opinion of the music editor of the Evening Post, a favorable verdict which was shared by the critics of the other papers.

Estelle A. Sparks Students' Recital

The studio of Estelle Ashton Sparks, in the Metropolitan Opera House building, 1425 Broadway, harbored a good sized audience on Friday evening, December 29, the occasion being a song recital by several of her artist pupils. There were six participants whose excellent work reflected much credit upon Miss Sparks. In the performance of all the singers it was apparent that great care was employed in the placement of voice, tonal emission, breath control and interpretation. It is very rare in presenting six pupils that all reveal the same good qualities which can therefore be solely attributed to the care, ability and interest of the teacher. At this recital Miss Sparks' excellent work was outstanding.

Mrs. Lillian Hallock, lyric soprano (soloist of the 12th Street Reformed Church, Brooklyn), despite a severe cold, sang with intelligence the Charmant Oiseau from Perle de Brésil (David) and Pietro A. Yon's Gesu Bambino. Mrs. Sara Sharkey, mezzo-contralto, charmed the audience with her fine rendition of Adelaide (Beethoven), Lungi dal Caro Bené (Secchi), and O! For a Day of Spring (Andrews). She possesses a rich, resonant contralto voice, and revealed in her work the results of excellent training. Alexis Sokolow, baritone, created a very favorable impression with his artistic singing of Vision Fugitive from Herodiade (Massenet), The Two Giants, sung in Russian (Stolopin), and Si tu m'amosi (Denza); Mr. Sokolow infuses in his work a marked degree of fervor and individuality. Herold J. Bray, a tenor who has enjoyed for some time the benefits of Miss Sparks' excellent training, was the outstanding artist and created a veritable triumph with his finished singing of Where'er You Walk (Handel), Crimson Petal (Rogers), There Be None of Beauty's Daughters (Quilter), an aria from Don Giovanni (Mozart), To the Children (Rachmaninoff), And Love Means You (Rogers), and The Little Fisherman (Eastwood Lane); Mr. Bray gives every promise for a brilliant career. Marthe de Keir, coloratura-soprano, was heard in A la claire fontaine (arranged by Grant Schaeffer), two songs arranged by Deems Taylor—Je suis trop jeune, and Twenty-Eight—as well as Ouvres tes yeux bleues (Massenet), and Thy

Beaming Eyes (MacDowell). Rose Accurso, lyric soprano, created an excellent impression, singing her numbers intelligently and with fervor; her program comprised Je veux vivre, from Romeo et Juliette (Gounod), Per la Gloria (Buononcini), Wheels the Silver Swallows (Milligan), To a Messenger (La Forge), Yesterday, Today (Spross), and Berceuse (Gretchaninoff).

Miss Sparks played piano accompaniments and materially aided her pupils in the artistic rendition of their respective numbers.

New Laurels for Milan Lusk

The playing of the popular young Bohemian violinist, Milan Lusk, continues to evoke much praise and enthusiasm. On November 19, he appeared before the Sunday Evening Club in Wilmette, Ill. A large audience was present despite the rain. One of the novelties on his program was his own composition entitled Longing, played effectively with organ accompaniment.

The Ridge Woman's Club of South Chicago engaged the violinist for November 25. His solos proved to be unusually interesting and varied. Among the selections rendered was the infrequently heard but grateful Minuet by Suk, Lusk's own Caprice Espagnole, the gavotte from Bach's E major sonata, Prize Song from The Meistersinger (Wagner), and the Russian Airs by Wieniawski. During the program he was recalled again and again, and the audience was not satisfied until he had added three encores.

Friedman's New York Recital

Ignaz Friedman will make his first New York recital appearance of the year at Aeolian Hall, Saturday afternoon, January 13, playing Mozart's rondo, Beethoven's bagatelle, Bach-Busoni's chaconne; a group of Chopin and Liszt arrangements of Schubert's Standchen and Erlking, and also Godowsky's arrangement of Strauss' Bat.

Pacific Coast Tours Announced

The Metropolitan Musical Bureau announces that it has arranged with L. E. Behymer, Selby Oppenheimer and Lois Steers for Pacific Coast tours during the season 1923-1924 for the following artists: Anna Case, soprano; Harold Bauer, pianist; Pablo Casals, cellist, and the Duncan Dancers (Anna, Liza and Margot). Other attractions are pending.

Tollefsen Music Hour January 12

Augusta Tollefsen announces an hour of music by the Tollefsen Trio, consisting of herself, pianist; Carl H. Tollefsen, violinist, and Paul Kefer, cellist, at the Apollo Studios, Brooklyn, January 12. The big Arensky trio, op. 32, Felix Deyo's sonata for violin and piano (first time in public), and solos for piano, violin and cello will be performed, the entire program being by modern (mostly living) composers. The trio departs on its annual Southern and Western tour January 20.

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MUSIC WANES SOMEWHAT IN CHICAGO

Civic Orchestra Gives Only Concert on Last Day of Old Year—Paul Snyder, Artist Pupil of Mary Wood Chase, Heard as Soloist—Spalding Earns Ovation—Raymond O'Brien Shows Great Promise—Pupils of Mrs. Herman Devries in Recital—Other Events

Chicago, January 6, 1923.—The last day of the year closed with a let-down for the day of musical entertainments, as only the Civic Orchestra gave a concert in the afternoon. Having to itself the generally crowded Sunday afternoon, the third concert of that organization drew out one of the largest gatherings of the last year's musical season. A well built and interesting program was conducted by Musical Director Frederick Stock and Assistant Conductor Eric Delamarter. Delamarter conducted the Dvorak Carneval overture and Otis' Benedictus. Mr. Delamarter's growth as a conductor has been nothing short of phenomenal. Under his direction the orchestra played its selections with great enthusiasm, and he and his players were much feted by the audience. Mr. Stock, one of the leading figures in the musical world, gets as good results from the Civic Orchestra as he does from the Chicago Symphony Orchestra and, indeed, the orchestra that has brought fame to Chicago as a musical center could not have rendered more perfectly the Grieg Suite Sigurd Jorsalford than did the youngsters who make up the personnel of the Civic Orchestra. Stock also met with the favor of the audience and was recalled at the conclusion of the suite many times to the stage to acknowledge the prolonged applause of the public. After the intermission and under the direction of Frederick Stock, the soloist of the day, Paul Snyder, a professional student from the class of Mary Wood Chase, directress of the school that bears her name, played the first movement of the Tchaikowsky concerto in B flat minor. Well equipped technically and with musical insight and vision for big things, the young pianist gave a virile reading of the often heard concerto. Mr. Snyder has been well trained, as his playing reflected solid musical foundation and under his strong fingers the concerto had a sparkling reading and he drew from his piano a tone always beautiful even in the dynamic passages. The soloist received the full recognition of the audience which showed its keen appreciation by asking for an encore, which was as much appreciated as the printed selection. The orchestra played also the Sibelius Finlandia tone, poem and all the first violins performed

brilliantly Ries' Perpetuum Mobile. It was a most enjoyable program that closed auspiciously the Civic musical season of 1922.

ALBERT SPALDING AT ORCHESTRA HALL

Albert Spalding, the distinguished violinist, had the honor of opening the musical season of 1923 with a recital at Orchestra Hall on New Year's Day. A very large audience was on hand and Spalding gave them of his very best. With his accompanist, Andre Benoit, he played the César Franck sonata in a most ingratiating manner and at its conclusion both were recalled innumerable times to the stage. As a matter of record, it might be set down that all through the recital the enthusiasm of the public knew no bounds, and though Spalding was generous with his encores, each number on his program could have been repeated had the artist so chosen. Spalding belongs to that category of musicians of whom America is justly proud and whom foreign countries look upon as real artists. Devoid of mannerisms, he is a clean-cut, honest violinist, whose personality is on a par with his playing. Refined, modest, straightforward, noble he gives you a beautiful treatment of the classics as well as of the modern compositions, and if he does not draw from his violin a very big tone, he plays always true to pitch, caresses the ear with the purity of his accent and the catholicity of his readings shows the sincere and mature artist. His recitals in Chicago are not half as numerous as they should be, and it is to be hoped during the present season his visits to the Windy City will be more frequent.

MUSICAL CHICAGO

It was at the performance of La Juive at the Auditorium this week that the writer heard from a lady the following interesting musical bit, which would have been sent by this department to our friend Leonard Lieblich, editor-in-chief of the MUSICAL COURIER, was it not that he was absent from his desk on one of his peregrinations to sunny New Orleans. Said the lady to her neighbor at the conclusion of the first act when the orchestra players were leaving the pit: "Where are they going? Don't they play at this theater during the intermission?" Let us hope that the bejeweled young woman was not a resident of musical Chicago.

RAYMOND O'BRIEN IN RECITAL

At the asking of Margaret Rice of Milwaukee a representative of this office went to the Woman's Athletic Club to hear Raymond O'Brien, baritone, who has been taught in San Francisco and whose first appearance in this city presaged well for further acquaintance. At his recital Mr. O'Brien was heard in German, English, American, French and Italian selections and he was just as much at home in every one. The possessor of a voice of fine resonance, somewhat limited in the upper region, he sings with intelligence. Projecting well the words, he made a special appeal to those conversant with the languages in which he sang, and though he should still pursue his studies, he has already all the requisites to make a success on the concert platform. The singer was well supported by Alma Birmingham, who should be more in demand, as her accompaniments were delightful. The recital took place on Thursday morning, January 4, when a distinguished audience was on hand.

MRS. DEVRIES PRESENTS PUPILS

The success of a teacher is attested solely by the work of students. There are teachers who make an imprint in a city, but whose vogue is of short duration, as the results

accomplished by the students are not proportionate with the value of the mentor. On the contrary, there are other teachers whose beginnings are modest and whose rise to success is continuous and lasting. In that last category may be counted Mrs. Herman Devries, an accomplished musician whose studies in Germany, France and Italy, as well as in America, have made her one of the most proficient vocal instructors in this city. Several times during the year she presents to the musical attention of prominent singers and others some of her pupils, and though some are more talented than others, each reflects credit on Mrs. Devries, singing, if not always with beautiful voices, always with much taste, intelligence and musicianship and also with pure diction and enunciation. It would have given the writer much pleasure to write about the work of each student heard on Friday afternoon were it not that no printed program was on hand and the names of the new aspirants to vocal honors are unknown to this reporter, with the exception of Helen Freund, who made her professional appearance at one of the Devries' public students' recitals last year at Kimball Hall and more recently with a one-hundred piece orchestra at one of Balaban & Katz's classical Sunday noon concerts. To single out the work of one student when all the others deserve credit may seem unjust, but the above reason for so doing seems sufficient for not disheartening the other young ladies in praising alone Miss Freund. A year ago when heard at Kimball Hall, this young soprano made a strong impression on this reporter, as he found in her a singer endowed with much intelligence. Miss Freund bubbles with enthusiasm, she loves to sing and others love to hear her. She is a graceful, modest, cunning young person, who sings with greatest ease the Polonaise from Thomas' Mignon as though the many intricacies found in that number were mere child's play. Singing always true to pitch with the certainty of a full-fledged operatic songstress, her voice has been developed considerably in the last few months, as shown by the tonal volume with which she sang the aria on this occasion. She met with considerable success at the hands of an audience made up in a great measure of leading artists of the Chicago Civic Opera Company, all of whom congratulated the young lady not only on her voice, but also on her charming personality, fine phrasing and clean enunciation. Among those recognized in the beautifully appointed studio were Georges Baklanoff, Grace Holst, Mr. and Mrs. Angelo Minghetti, Desire Deffrere, Mme. Hectore Panizza, Jose Mojica, and many others whose names were not jotted down.

AMERICAN CONSERVATORY NOTES

The first Saturday recital of 1923 will be given by members of Adolf Weidig's Ensemble Class, Saturday afternoon, January 13. The program will include the following piano quartets: Brahms, G minor; Dvorak, E flat major; Schumann, E flat major; Juon, F major. The string parts will be played by Adolf Weidig, Stella Roberts, Anna Slack and Beulah Rosine.

Karleton Hackett and E. Warren K. Howe will each deliver a series of three lectures during January and February on the artistic use of the voice.

The regular weekly lectures on Musical History and Normal training by Victor Garwood and John J. Hattstaedt, were resumed Saturday afternoon, January 5.

Karleton Hackett and John J. Hattstaedt addressed the members of the National Convention of the Sinfonia at their

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annual banquet, Sherman House, Saturday evening, December 31.

The opera class, under the direction of Elaine De Sellem, contemplates a public performance in the near future.

THE CORSICAN GIRL.

Under the auspices of the Opera in Our Language Foundation and the David Bispham Memorial Fund, at the Playhouse, on Thursday afternoon, January 4, The Corsican Girl, the Chicago composer, Dr. J. Lewis Browne, the well known organist of St. Patrick's Church, was presented together with a repetition of The Temple Dancer by John Adam Hugo. The same organization had previously presented The Temple Dancer, but since last month new singers were secured for the leading parts, the orchestra was better rehearsed by Osbourne McConathy, and the stage direction more efficient and the results altogether to the credit of the new organization. Peggy Center Anderson, who sang the title role, has a nice personality, fine voice, good English diction, and she scored heavily. Floyd Jones, tenor, was not so happy, but Walter Allen Stults made a great deal of the basso part.

Then came the production of The Corsican Girl, which was composed in 1902 for the Sonsogno contest, at which it received recognition, being chosen seventh out of between two and three hundred similar works. La Corsicana was published in 1905, and while not hitherto staged, this opera has passed into its third edition through presentation at festivals in concert form.

The book by Stuart Maclean has for its subject a young peasant girl by the name of Nanna, who is in love with a young French officer, who also loves her, but young Nanna has sworn vengeance for the death of her brother Antonio. The villain—this time a woman—also infatuated with the young captain, having discovered the love of her rival for the man of her choice, contrives to make Nanna believe the captain is her brother's slayer. He (Lucien) protests his innocence and Nanna is about to believe him when she recognizes her brother's ring upon his finger. Convinced of his guilt, she stabs him. Vittoria now is happy, but Nanna's other brother Arsano, discovers that it was she (Vittoria) who was the real murderess and so informs Nanna, who plunges her dagger in Vittoria's heart and then stabs herself, falling upon the body of Lucien. All the principal participants in the plot being now dead, the final curtain rings down on one of the bloodiest episodes seen on the operatic stage. The parishioners of St. Patrick's Church, who had come to the Playhouse in a body, must think that grand operas are always written around murders, jealousy and hatred. If the plot is bloody, the music contains many catchy tunes, and intermezzo a la Cavalleria (an opera for which Dr. Browne has much sympathy), a beautiful serenade for the tenor (also somewhat reminiscent of a popular Neapolitan song), and many pages that have a certain flavor of The Rheingold by a certain Richard Wagner. Yet, Dr. Browne has written an opera which should live. It may not be grand opera as we conceive it, as many numbers belong more to the light opera stage, but his music is direct, appealing, tuneful, follows closely the libretto and the great enthusiasm of the audience was quite comprehensible. Several numbers were redemanded, such as the duo between the tenor and the soprano, the bass solo and the serenade. Of all the American operas so far presented in Chicago, probably The Corsican Girl is the most appealing, as it contains many pages of real musical worth, and though Dr. Browne's music is not as deep and learned as some of his American colleagues, it has the great advantage of being always melodious. All in all, The Corsican Girl made a well deserved hit and should be repeated by the same organization and presented to a larger clientele at the Auditorium.

MRS. FREDERICK HEIZER A VISITOR.

Mrs. Frederick Heizer, of the Heizer Music School of Sioux City (Ia.), passed through Chicago this week on her return from New York where she attended the N. M.T.A., meeting, which she informed us, she enjoyed greatly and derived much benefit therefrom. On her way to New York Mrs. Heizer attended the State Presidents' meeting here.

ORCHESTRA PLAYS THEODORE THOMAS MEMORIAL PROGRAM.

In honoring the memory of Theodore Thomas, the Chicago Symphony Orchestra at this week's pair of concerts paid their late leader and founder a most fitting tribute in choosing a program made up of Beethoven, Richard Strauss and Wagner, three of Conductor Thomas' favorites. Yearly Conductor Frederick Stock and the Chicago Symphony Orchestra play homage to their beloved founder, and select, as a rule, compositions with whose composers Mr. Thomas was most concerned and recognized as one of their finest interpreters. Not only was this memorial program befitting for the numbers which it comprised, but also the orchestra's playing throughout its entirety was of that elevating, stirring and noble character set forth only by virtuosos orchestras.

Over and over again has it been said that Beethoven's works are Stock's forte. Again on this occasion let it be said that he is the Beethoven conductor par excellence, and when one stops to realize what he has done in modernizing Beethoven's Eroica Symphony, one recognizes the brilliant knowledge and skill of orchestration of this master musician. There were also on the program Strauss' tone poem, Ein Heldenleben, and the finale from Wagner's Das Rheingold, which, also were superbly handled by the orchestra and its leader.

COLUMBIA SCHOOL ITEMS.

Many new enrollments are scheduled in all departments at Columbia School for the new term, which opened January 2.

Interest in the Players' Classes, under George Dasch and Alfred Wallenstein, is growing, and quite a number of professional players are waking up to the fact that this sort of ensemble opportunity does not happen easily, and that it is well to take advantage of it.

Clare Osborne Reed has just returned from spending the holidays at her mountain home at Tyron, N. C.

Helen Boucher, music supervisor of the schools in Sioux City, Iowa, visited Columbia School during the holidays. Miss Boucher is only one of the many graduates in the public school music department last June, who at once stepped into an important position.

When Eloise Bedlan, an artist pupil of Mrs. Murdough,

gives her piano recital at the Playhouse, January 28, she will have the assistance of William Mitchell, tenor.

PRAISE FOR CARL CRAVEN.

The following telegram was sent Harry Culbertson, manager of Carl Craven, concerning the tenor's success in The Messiah performance at Ottumwa, Ia.:

Ottumwa, Ia., December 24.

Harry Culbertson,
4832 Dorchester Ave., Chicago.
Carl Craven tenor interprets Messiah in perfect manner. Remarkable rendition.

(signed) MARGARET WHITE STOLTZ, Dir.

BOLM AND CHALIAPIN.

No personality in the present Chicago opera season has loomed more magnificently than that of Chaliapin. Although he has been heard in only one opera, this fantastic and impressionistic work offered a splendid medium for his powers and for the sense of stage management and movement of which another giant Russian, Adolph Bolm, is also a master.

It was intensely interesting to see these two artists work together. When Chaliapin came here he at once told Bolm he counted on his helping him to "put over" Boito's Mefistofele and they worked like Hercules and his double to see it through. The chorus was made to work as hard as the ballet, and the result has been the outstanding success of the season.

Chaliapin spent one entire afternoon recently at the Adolph Bolm School, for he is greatly interested in all that is being undertaken here by his old friend and colleague, Bolm. The two were together in the Diaghileff Opera Company in Paris, London, and Monte Carlo, and before that in Petrograd. Chaliapin's forceful personality has had a great influence on Bolm's art, too, for the latter has had the opportunity to create the ballets for some of the operas, such as Prince Igor, etc., in which Chaliapin has had such great success too.

Classes in folk dancing will be started at the Bolm School this month. Also classes for non-professional pupils. There is a growing demand for admission in the children's classes, too.

Chaliapin will be one of the distinguished guests invited to the reception marking the opening of the Bolm School on the afternoon of January 14. He will go there direct from his recital at the Auditorium Theater.

JEANNETTE COX.

Werrenrath Goes Back to High School

Reinald Werrenrath, despite his crowded concert schedule plus the Xmas rush, found time to go back and join his high school alumni reunion on Friday, December 22, held in the Boys' High School auditorium in Brooklyn, N. Y.

A splendid program was arranged for the occasion and Mr. Werrenrath sang several songs. He was presented with an old bound Manual of his graduation year, in which there was not only found the baritone's name as taking part in the musical, dramatic, athletic and debating activities, but also some excellent drawings and sketches and illustrations bearing the name of Werrenrath.

LaForge-Berumen Musicales


The noonday musicale given in Aeolian Hall, January 5, was made especially notable by the appearance of Frances Alda, soprano of the Metropolitan Opera Company, who thus graciously set the seal of her approval upon this excellent series. Her audience was quick to appreciate this splendid artist's worth, and after her group, I Came With a Song, Expectancy, and Song of the Open—all of them songs by Mr. LaForge, who played her accompaniments—recalled her again and again, until she finally added An Open Secret and By the Waters of Minnetonka. The other vocalists on the program were Betty Burr and Arthur Kraft. Miss Burr displayed a soprano voice of decidedly lyric quality, in a group of Schumann, Snowbells and Sandman she sang in English, and Roselein and Er ist's in the original German. Miss Burr ably demonstrated that quality which invariably marks LaForge pupils, i. e., excellent diction.

Mr. Kraft was heard in two groups, the first accompanied by the Duo Art, the second by Mr. LaForge. For the first, he sang three Schubert songs, Who Is Sylvia, Hark, Hark, the Lark, and Ungeduld, and Schumann's Die Lotus Blume. The second group consisted of LaForge songs To a Violet, To a Messenger, Retreat, and Bishop's Love Has Eyes. His is a smooth, easy style, combined with effective interpretation.

Elinor Warren contributed a group of piano numbers, including a prelude by Schuett, the Viennese waltz of Friedman, a Mexican folk song, The Swallow, arranged by Mr. LaForge, concluding with Grieg's On the Mountains. Miss Warren pleased not only with the charm of her winsome personality but also by the breadth of her interpretations and the ease with which she overcame technical difficulties. Two numbers reproduced by the Duo Art—the Chopin Valse Brillante, played by Paderewski, and the La Forge Valse de Concert, played by the composer—completed a thoroughly satisfactory program.

Persson and Adami to Assist Cecilia Guider

When Cecilia Guider gives her song recital at Carnegie Hall, on the evening of February 15, she will be assisted at the piano by Frederic Persson. Giuseppe Adami, violinist, will be heard in several solos.



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DETROIT SYMPHONY IN MIDST OF BUSY SEASON

Reinald Werrenrath on Wagner Program—Other Concerts by the Orchestra—Public Rehearsal Given—Die Walküre Heard—Mme. Clemens Gives Fourth Recital—Orpheus Club at Orchestra Hall, Ethyl Hayden Soloist—Isa Kremer in Folk Song Recital—Tuesday Musicales Hears Unusual Program

Detroit, Mich., December 29.—The fifth pair of subscription concerts, given by the Detroit Symphony Orchestra at Orchestra Hall, December 14 and 15, presented a program of good contrast. Opening with the overture to Mozart's *The Marriage of Figaro*, the lovely Schubert symphony in B minor (unfinished) followed. The Strauss tone poem, *Ein Heldenleben*, was presented for the first time in Detroit. The beauties of Mozart and Schubert were skillfully portrayed. In contrast to the simplicity of these came the Strauss number, with its intricate orchestration and its involved harmonies. The orchestra, augmented for this number, rose gallantly to the exigencies of the occasion and adequately supported the conductor in his splendid reading of this difficult score. Mr. Gabrilowitsch and his men were applauded to the echo.

REINALD WERRENRATH ON WAGNER PROGRAM.

The sixth pair of subscription concerts, given December 28 and 29, presented a Wagner program, with Reinald Werrenrath as soloist. The occasion was an interesting one in that it was the anniversary of Mr. Gabrilowitsch's first appearance with the orchestra as guest conductor, when he showed unmistakably that he was the conductor Detroit wanted. A laurel wreath, presented by the directors of the society, rested at the conductor's desk throughout the evening. It bore a broad red ribbon on which was inscribed: "Ossip Gabrilowitsch, December 28-29, 1917-1922." During intermission, Rabbi Leo M. Franklin presented a handsome silver service to Mr. Gabrilowitsch and spoke of the splendid achievement in the five years that he had conducted the orchestra. Mr. Gabrilowitsch replied in humorous vein. He said that he hoped to remain in Detroit, but that though conductors may come and conductors may go, the orchestra should be a permanent asset in the city's life. The program was well chosen and beautifully rendered. Both Mr. Gabrilowitsch and his men seemed inspired and the Love-Death reached heights of sublimity that were thrilling. The overtures to *The Flying Dutchman*, *Lohengrin*, *The Mastersingers* and *Tannhäuser*, together with the Ride of the Valkyrie and the Prelude and Love-Death from *Tristan and Isolde* were the orchestral numbers. Mr. Werrenrath sang Wotan's Greeting to Walhalla, from *Das Rheingold*; Wotan's Sentence upon Brünnhilde, from *Die Walküre*; Wotan's Reply to Mime, from *Siegfried*, and Wotan's Song to the Evening Star, from *Tannhäuser*. He was in fine voice and sang magnificently.

OTHER CONCERTS BY THE ORCHESTRA.

For the popular concert, Sunday afternoon, December 17, conducted by Victor Kolar, Inez Barbour was the soloist. The program for the most part was in lighter vein, opening with the overture to *The Bartered Bride*, by Smetana. Other orchestral numbers were by Ravel, Liadoff, Halvorsen, Johann Strauss and Massenet. Mme. Barbour sang Agatha's aria, *Wie nahte mir der Schlummer*, from *Der Freischütz* (Weber), and *Le Tasse* by Godard, orchestrated by Henry Hadley. Judging by the applause, the audience was very much pleased with the work of both soloist and orchestra.

The third concert for young people was given Saturday morning, December 16, at Orchestra Hall. The program was from the romantic period, Charles Frederic Morse, as usual, talked briefly, clearly and entertainingly, and Victor Kolar conducted the orchestra in numbers by Mendelssohn, Beethoven, Schubert, Schumann and Liszt.

During the week of December 18 the orchestra gave concerts in Urbana and Bloomington, Ill., and Kansas City, Mo.

PUBLIC REHEARSAL GIVEN.

Wednesday afternoon, December 13, the patrons of the Detroit Symphony Orchestra were invited to a public rehearsal of Richard Strauss' tone poem, *Ein Heldenleben*. To an audience that filled Orchestra Hall, Mr. Gabrilowitsch gave interesting and amusing anecdotes of the composer and had pages of the score thrown on the screen, and, by contrast, a page of Schubert's symphony. He also gave illumi-

nating explanations of each section of the composition, illustrated by the orchestra. Mr. Gabrilowitsch is an entertaining talker, with a keen sense of humor and the faculty of presenting to a lay audience in a lucid, entertaining manner, the results of his own serious study. The audience left the hall feeling that not only had it a clearer idea of the work of Richard Strauss, but also that it had come in personal touch with a man of keen intelligence, poetic insight and lofty aspirations.

DIE WALKÜRE HEARD.

Saturday evening, December 9, the Detroit Grand Opera Association, Mrs. Charles F. Hammond manager, presented the United States Opera Company, Andreas Dippel director general, in Wagner's *Die Walküre*, at Orchestra Hall. A goodly audience foregathered to hear an excellent performance of the opera. Much had been promised and to a great extent the promises were fulfilled. All of the principals received favorable comment, the Sieglinde of Helen Stanley being especially well spoken of. The opera proved to be the swan song of the company, which, like its predecessor, the Interstate Opera Company, had a short artistically successful but financially disastrous career. Much has been said, and somewhat unjustly, of Detroit's failure to support the undertaking. There are always wheels within wheels, of course, and it is difficult to place blame in a case of this kind. Although the venture received liberal support from many who were willing to gamble on it, the fact remains that, at its present musical status, there are many who feel that the orchestra is quite enough for the city to finance at present and that the orchestra should be put upon a firm financial basis before other things are attempted.

MME. CLEMENS GIVES FOURTH RECITAL.

Monday evening, December 11, at Memorial Hall, Clara Clemens gave the fourth recital in her series representing the development of song. Her first group was composed of songs by Sibelius, Lie, Rangstrom and Sjogren, her second of five songs by Grieg and her last two groups by Brahms. With a charming personality and attractive stage appearance, Mme. Clemens brings to her work unusual intelligence and musicianship and succeeds in making each song a picture in itself. The audience was most responsive, several songs had to be repeated and encores were also given. The work of Michael Raucheisen added materially to the enjoyment of the evening. Such impeccable accompaniments are always a delight both to singer and audience, a fact which Mme. Clemens intimated by insisting that he share the applause with her.

ORPHEUS CLUB AT ORCHESTRA HALL.

Tuesday evening, December 12, the Orpheus Club of men's voices, Charles Frederic Morse director, gave the first concert of its twenty-second season at Orchestra Hall, with Ethyl Hayden, soprano, as soloist. The work of the club was of its usual high standard. It is an organization of which Detroit is justly proud. The numbers sung by the club included an Irish folk song, with incidental solo by Dr. George K. Bolender, and Music When Soft Voices Die (Dickinson), sung in memory of Philip H. Gray, a former member of the club, whose death occurred recently.

Ethyl Hayden is the possessor of a beautiful voice, which she uses with taste and discretion. She contributed two groups of songs and sang the solo in Kremsler's Hymn to the Madonna; she also graciously added encores to the numbers on the program. Harriet J. Ingersoll was the accompanist for the club, performing her work as usual in an artistic manner. Helen Burr-Brand, harpist, assisted in the Kremsler number.

ISA KREMER IN FOLK SONG RECITAL.

The Detroit Concert Direction, Isobel J. Hurst manager, presented Isa Kremer in a recital at Orchestra Hall, December 19. She proved in no sense the conventional concert singer but was vastly entertaining for all that. Her program was most unusual, consisting of Jewish, Rumanian, Russian, French and Italian ballads. These were delivered with dramatic fervor, facial play and gesture. They were vital, unhackneyed and interesting. Kurt Hertzler, pianist, was her accompanist and also contributed three solos.

TUESDAY MUSICALES HEARS UNUSUAL PROGRAM

Friday evening, December 15, the members of the Tuesday Musicales and their friends were the guests of the president, Mrs. Frederic B. Stevens, at Memorial Hall. On this occasion, Mrs. Hezekiah Moffatt Gillett of Bay City, assisted by Mrs. Joseph Michaelson of Grand Rapids, and Thelma Newell, violinist, of Detroit, gave a recital of child lyrics composed by Mrs. Moffatt. They were deliciously whimsical with an occasional moral slyly tucked in. The children, of whom there were many present, both old and young, had a very entertaining evening. Lantern slides illustrating some of the songs added to the pleasure. Mrs. Michaelson entered into the spirit and sang the songs with keen appreciation of their possibilities. Thelma Newell played obligatos for several of the songs and the composer presided at the piano. J. M. S.

Many Re-engagements for Lawson

On November 21, Franceska Kaspar Lawson, well known for her work in concert, oratorio and song recital, sang for the Mayflower Society in Washington, D. C., for the fourth time, and November 24 she filled her fourth engagement at Oxford College, Oxford, N. C. Other November dates were as follows: 26, University of North Carolina; 27, Lenoir College, Hickory, N. C.; 28, MacDowell Club, Morrisville, N. C.; 29, Music Club, High Point. December 4 found the singer in Columbia, S. C., and the next day she sang for the second time at Lander College, Greenwood, N. C. December 8 marked her second engagement at Limestone College, South Carolina, and December 9 there was an appearance at the Sandhill School, Vass, N. C. January 5 Mrs. Lawson was booked for a recital at Muskingum College, New Concord, Ohio, her second appearance there. So many re-engagements speak well for this artist.

Second Tillotson Concert

January 23, at Aeolian Hall, the second concert of the American Artist Series, sponsored by Betty Tillotson, will take place. The artists to be heard are Margel Gluck, violinist; Sara Fuller, coloratura soprano, and Frederic Baer, baritone.

WHERE THEY ARE TO BE

From January 11 to January 25

- Althouse, Paul:**
Fairmount, W. Va., Jan. 11.
- Armstrong, Marion:**
Albany, N. Y., Jan. 22-25.
- Barclay, John:**
Middletown, Conn., Jan. 11.
- Bauer, Harold:**
Pittsburgh, Pa., Jan. 23.
- Calvé, Emma:**
San Francisco, Cal., Jan. 14.
- Chaliapin, Fedor:**
Milwaukee, Wis., Jan. 12.
Chicago, Ill., Jan. 14.
- Claussen, Julia:**
St. Louis, Mo., Jan. 23.
Fulton, Mo., Jan. 24.
- Cleveland Orchestra:**
Lancaster, Pa., Jan. 25.
- Crooks, Richard:**
Baltimore, Md., Jan. 16.
Keene, N. H., Jan. 24.
- Davis, Ernest:**
Mount Vernon, N. Y., Jan. 15.
- Dobkin, Dmitry:**
Scranton, Pa., Jan. 21.
- Dux, Claire:**
Philadelphia, Pa., Jan. 11.
- Enesco, Georges:**
Harrisburg, Pa., Jan. 11.
Pittsburgh, Pa., Jan. 12-13.
Boston, Mass., Jan. 15.
Pottsville, Pa., Jan. 17.
- Farrar, Geraldine:**
Lowell, Mass., Jan. 12.
Lynn, Mass., Jan. 14.
- Fitzju, Anna:**
Norwalk, Conn., Jan. 25.
- Flonzaley Quartet:**
Geneseo, N. Y., Jan. 11.
Ithaca, N. Y., Jan. 12.
Aurora, N. Y., Jan. 13.
Philadelphia, Pa., Jan. 14.
Boston, Mass., Jan. 18.
Westfield, N. J., Jan. 19.
New Brunswick, N. J., Jan. 20.
Brooklyn, N. Y., Jan. 21.
Washington, D. C., Jan. 22, 24.
- Hackett, Arthur:**
St. Louis, Mo., Jan. 11.
- Hempel, Frieda:**
Youngstown, Ohio, Jan. 3.
Philadelphia, Pa., Jan. 6.
Washington, D. C., Jan. 16.
Baltimore, Md., Jan. 17.
Butler, Pa., Jan. 19.
Kansas City, Mo., Jan. 23.
Lincoln, Neb., Jan. 25.
- Hess, Myra:**
Chambersburg, Pa., Jan. 13.
Cumberland, Md., Jan. 15.
Harrisburg, Pa., Jan. 17.
Winnipeg, Can., Jan. 22.
Minneapolis, Minn., Jan. 24.
- Hinshaw's Cosi Fan Tutte Company:**
Greenville, S. C., Jan. 11.
Asheville, N. C., Jan. 12.
Maryville, Tenn., Jan. 13.
Atlanta, Ga., Jan. 15.
Savannah, Ga., Jan. 17.
Jacksonville, Fla., Jan. 18.
Lakeland, Fla., Jan. 19.
St. Petersburg, Fla., Jan. 20.
Tampa, Fla., Jan. 22.
Daytona, Fla., Jan. 23.
Valdosta, Ga., Jan. 25.
- Hinshaw's Cox and Box Co.:**
Denton, Texas, Jan. 11.
Denison, Texas, Jan. 12.
Durant, Okla., Jan. 13.
Oklahoma City, Okla., Jan. 15.
Chickasha, Okla., Jan. 16.
Guthrie, Okla., Jan. 17.
Clinton, Okla., Jan. 18.
Elk City, Okla., Jan. 19.
Shamrock, Texas, Jan. 22.
Amarillo, Texas, Jan. 23.
Clarendon, Texas, Jan. 24.
Wichita Falls, Texas, Jan. 25.
- Hinshaw's Impresario Co.:**
Indiana, Pa., Jan. 11.
New Brunswick, N. J., Jan. 12.
Indianapolis, Ind., Jan. 15.
Lorain, Ohio, Jan. 16.
Rochester, N. Y., Jan. 17.
Clarksburg, W. Va., Jan. 19.
Huntington, W. Va., Jan. 22.
Ann Arbor, Mich., Jan. 24.
Bowling Green, Ohio, Jan. 25.
- Howell, Dicie:**
Oxford, Ohio, Jan. 12.
- Hutcheson, Ernest:**
Toronto, Can., Jan. 11.
Indianapolis, Ind., Jan. 14.
- Kindler, Hans:**
Philadelphia, Pa., Jan. 22-23.
Harrisburg, Pa., Jan. 25.
- Konecny, Josef:**
Brigham City, Utah, Jan. 11.
Logan, Utah, Jan. 12.
Preston, Idaho, Jan. 15.
Salt Lake City, Utah, Jan. 16.
Provo, Utah, Jan. 18.
Payson, Utah, Jan. 18.
Nephi, Utah, Jan. 19.
- Kouns, Nellie:**
Binghamton, N. Y., Jan. 12.
Summit, N. J., Jan. 16.
- Kouns, Sara:**
Binghamton, N. Y., Jan. 12.
Summit, N. J., Jan. 16.
- Kruse, Leone:**
Northfield, Minn., Jan. 12.
Minneapolis, Minn., Jan. 14.
- Land, Harold:**
Yonkers, N. Y., Jan. 11, 25.
Brooklyn, N. Y., Jan. 14.
Newburgh, N. Y., Jan. 21.
- Letz Quartet:**
New London, Conn., Jan. 15.
Scranton, Pa., Jan. 16.
Meadville, Pa., Jan. 18.
Pittsburgh, Pa., Jan. 19.
Cincinnati, Ohio, Jan. 22.
Madison, Wis., Jan. 23.
- Levitzi, Mischa:**
Buffalo, N. Y., Jan. 16.
Convent Station, N. J., Jan. 22.
- Lhevinne, Mischa:**
Delaware, Ohio, Jan. 18.
- Maier, Guy:**
Janesville, Wis., Jan. 12.
Paterson, N. J., Jan. 18.
Wheeling, W. Va., Jan. 23.
- Meisle, Kathryn:**
Manchester, N. H., Jan. 12.
Detroit, Mich., Jan. 14.
Ann Arbor, Mich., Jan. 15.
Lancaster, Pa., Jan. 25.
- Middleton, Arthur:**
Pullman, Wash., Jan. 12.
Lewiston, Mont., Jan. 15.
Cheyenne, Wyo., Jan. 18.
Grand Junction, Colo., Jan. 20.
- Moore, Hazel:**
New Bedford, Mass., Jan. 11.
- Münz, Mieczyslaw:**
Indianapolis, Ind., Jan. 19.
- Ney, Billy:**
Providence, R. I., Jan. 12.
- Onegin, Sigrid:**
Chicago, Ill., Jan. 12.
Omaha, Neb., Jan. 17.
- Paderewski, Ignace:**
Pittsburgh, Pa., Jan. 11.
Erie, Pa., Jan. 13.
Milwaukee, Wis., Jan. 15.
Minneapolis, Minn., Jan. 17.
St. Paul, Minn., Jan. 18.
Chicago, Ill., Jan. 21.
Dayton, Ohio, Jan. 22.
Cincinnati, Ohio, Jan. 24.
- Pattison, Lee:**
Janesville, Wis., Jan. 12.
Paterson, N. J., Jan. 18.
Wheeling, W. Va., Jan. 23.
- Petrauskas, Mikas:**
Philadelphia, Pa., Jan. 11.
Baltimore, Md., Jan. 12.
Rochester, N. Y., Jan. 14.
Cleveland, Ohio, Jan. 16.
Detroit, Mich., Jan. 17.
Grand Rapids, Mich., Jan. 18.
Chicago, Ill., Jan. 21.
Pittsburgh, Pa., Jan. 23.
- Powell, John:**
Boston, Mass., Jan. 13.
- Philadelphia Orchestra:**
Pittsburgh, Pa., Jan. 12-13.
- St. Denis, Ruth:**
Worcester, Mass., Jan. 11.
Pittsfield, Mass., Jan. 12.
Portland, Me., Jan. 13.
Poughkeepsie, N. Y., Jan. 15.
Boston, Mass., Jan. 17.
Philadelphia, Pa., Jan. 18.
Washington, D. C., Jan. 19.
Baltimore, Md., Jan. 20.
Rock Hill, S. C., Jan. 22.
Columbia, S. C., Jan. 23.
Atlanta, Ga., Jan. 25.
- Samaroff, Olga:**
New Haven, Conn., Jan. 14.
Washington, D. C., Jan. 16.
- Schofield, Edgar:**
Westerly, R. I., Jan. 16.
- Schumann Heink, Ernestine:**
Asheville, N. C., Jan. 22.
- Shawn, Ted:**
Worcester, Mass., Jan. 11.
Pittsfield, Mass., Jan. 12.
Portland, Me., Jan. 13.
Poughkeepsie, N. Y., Jan. 15.
Boston, Mass., Jan. 17.
Philadelphia, Pa., Jan. 18.
Washington, D. C., Jan. 19.
Baltimore, Md., Jan. 20.
Rock Hill, S. C., Jan. 22.
Columbia, S. C., Jan. 23.
Atlanta, Ga., Jan. 25.
- Smith, Ethelynde:**
Houghton, Mich., Jan. 16.
Manitowoc, Wis., Jan. 19.
- Telmany, Emil:**
Greensburg, Pa., Jan. 25.
- Thibaud, Jacques:**
Danbury, Conn., Jan. 13.

Schelling's Ten Piano Works

Ernest Schelling will play a total of ten piano works during his series of three afternoons of piano concertos to be given at Town Hall on January 23, 30, and February 6.

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

A HARD PROBLEM.

"Being a subscriber, I am writing to ask you if you can suggest something that will help me in this problem. I have a most unusual case before me and wish some assistance from you. A young girl, about thirteen years of age, who has been studying piano about two years under four different teachers, is playing such compositions as Chopin's Military Polonaise and Beethoven's Pathétique Sonata in any way except the right way. Her technique is bad, her musical conception lacking. On being given something much easier, she has lost interest entirely. She has been shown how these do her harm and why she is not ready for them, but her interest daily decreases although she has been told she may select any composition she wishes, provided it is not too hard for her. Can you suggest something to help this student?"

You certainly have a problem to meet. The first impression is that her home training is largely to blame for such a condition; that history has given her an overpowering concept as to her capabilities, not justified by the conditions. Is there no quality in her character that can be appealed to, that would show her in what a childish manner she is behaving? A girl of thirteen should have some traits of character that are not of the babyish kind she shows. Does she realize that none of the great musicians have acted in so silly a way? She ought to read about the early work of most of those who have accomplished something. They were only too happy to follow the advice of a teacher, and, as you know, practiced scales and simple exercises with simple pieces for more than two years at least, gaining a technique that laid the foundation of future success. Even today, while appearing in public as great artists, the successful ones constantly practice scales, and not just for a moment or two but for hours each day. A phrase will be played over and over until the exact accent and expression is secured. Having a teacher who is interested in helping her to achieve something, who is trying to make her studies of the greatest possible benefit should have some effect, but if it is conceit that prompts her to play compositions beyond her knowledge, and she insists upon having her own way, that is a hard proposition to meet and overcome, showing such weakness of character that there seems nothing to take hold of. If only her intellect could be awakened, her brain brought into proper action, the rest would be easy. As it is, if she continues to "murder" fine music by playing it without understanding or proper technique, it shows she is not musical in any respect, has no real love of music, and is under-developed in every way, with little chance of making a success of anything she undertakes. It does seem so stupid that a girl of thirteen can have so little sense of what education means; there is no royal road to learning, no matter what the subject, and, in a few years, she will be ashamed of her lack of education—for suppose this condition of lemons runs through all her studies—and, if she has gained any intelligence, deplore not having taken advantage of early opportunities. What a pity to have good training thrown away on such a girl! But try and find out if there is not some quality or other that you can appeal to.

BOWING.

"I am a student of violin and each of the several teachers I have had tells me his way of holding and manipulating the bow. No two of them teach the same method. Do the great artists like Ysaye and Elman employ the same method of bowing? Please recommend something (book or magazine) discussing this subject."

As too many cooks spoil the broth, so too many teachers hurt the student in many cases. There is, of course, a general method upon which all teachers work, but probably no two violinists bow exactly in the same way, for there must be individuality in both bowing and fingering, or the playing would be too mechanical. Why not select a teacher in whom you have confidence and stick to that one and not have four or five different methods in your mind when you

begin to practice, as must be the case if you have been shown so many? It only keeps you from progressing in your studies to be constantly wondering which of the many ways you have been shown is the right one. If you have a good teacher, try to think he knows what he is teaching and is trying to do the best for his pupils. Probably no two books would give the same description, even if it was possible to follow the exact instructions. Watch every violinist you see play and notice if the exact handling and manipulating is the same in every case. But if you want names, here are some that may be of assistance: Paul Stoeving's Bowing, Tartini's L'Art de L'archet, the Baillot School, David (Ferdinand) School, Joachim School and Carl Flesch.

MORE VANNUCCINI PUPILS.

Recently there have been requests for names of some of Vannucci's artist-pupils and several names have been sent in. A letter received, for which thanks are extended, says: "Among the Italian singers, pupils of Vannucci, the names that perhaps are the best known to us are those of Nicolini, husband of Adelina Patti, and Tammagno." (The Information Bureau does not find the name of Vannucci mentioned in the short biography given of Nicolini in the musical dictionaries. It is stated that he obtained his musical education in Paris at the Conservatoire. And Nicolini is not even mentioned in some of the musical dictionaries, although he was such a well known singer fifty or more years ago. The letter continues: "Those among our own singers whom I can mention are: Myron Whitney, Sr., the great American basso; also his two sons, William Whitney, teacher in Boston and New York, and Myron Whitney, Jr., also a basso. Francis Rogers studied with him, as did Charles Marshall, of the Chicago Opera. Alice Baroni was his pupil in 1909-10, about a year prior to his death, when he was eighty years of age. His mind was as clear and alert at that time as that of a much younger man, and he was a wonderful repository of valuable traditions as well as reminiscences of many of the world's greatest artists with whom he had been associated since his twentieth year, when he was already directing in leading opera houses."

Letters from MUSICAL COURIER READERS

Regarding Consonants

1423 R Street, N. W., Washington, D. C.

December 20.

To the MUSICAL COURIER:

It was not my intention to initiate a controversial argument on the relative merits of English as a singing language, nor to inspire the championship of any particular vocal teacher or artist, but since the reporter in his reply to my letter has digressed from the original premise, the writer feels constrained to respond further.

Without indulging in personalities by naming certain artists, the writer would like to make one point, based upon the observations of many years, which is this: Those artists who sing in the harsher tongues, such as German and Russian, often sacrifice the pronunciation of the words to the beauty of tone. This practice in itself constitutes an admission that consonants can not be sung and a flowing tone preserved. The expedient is not generally recognized by the public or critics, because these latter are not sufficiently familiar with foreign languages. And the individuals who do possess some knowledge usually assume that a German singer sings his own language perfectly, that the Italian likewise sings Italian perfectly, and so on. This is taken for granted, even though the listener has to admit his inability to understand the words.

A proof of this was recently brought to my attention. I own a record made by one of the present stars of the Metropolitan who sings in German. I also own the score

of the opera with the German text. When running the record I follow it from the score and have been amazed to note the careless, almost sloppy diction (or rather failure to pronounce harsh sounds at all). The consonants are not allowed by this singer to obtrude themselves into the river of luscious tone which she releases. They are sounded so slightly as to be almost unintelligible at any distance from the singer.

Your reporter admits his unfamiliarity with Russian, which language I do not know at all. Therefore we can not judge of the diction or interpretative ability of any artist using that tongue and to attempt to use that as an argument is illogical.

Very truly,

(Signed) MABEL M. OWEN.

[And the editorial "we," meaning I, the commentator, have a record in which a negro impersonator, a vaudeville singer, sings English, every word of which must be perfectly understandable to his vaudeville audiences or he would not get by at all—and I have been trying ever since I had the record to make out the words. Surely our correspondent will not accuse this singer of "not allowing the consonants to obtrude themselves into the river of luscious tone" which he releases! The consonants simply do not show on the record. Our advice to our correspondent is to go to hear some popular vaudeville singers sing English—also Rosing, McCormack, Chaliapin, Graveure, and others who certainly do not sacrifice the consonants to tone whether they sing English or Russian or some other language. As to our knowledge of Russian, what has that to do with it? The question is not whether the singers sing good Russian or good English or good German, but whether or not they sing the consonants vigorously. And they most certainly do.—THE EDITOR.]

Two Chicago Recitals for Huberman

Bronislaw Huberman will give two violin recitals within one week at Orchestra Hall, Chicago, on January 17 and 24. His program for the first recital includes Brahms' sonata in G major, opus 70, Bach's adagio and fugue in G minor, a group beginning with Beethoven and finishing with Elgar, and Mendelssohn's concerto in E minor. Paul Frenkel will be at the piano for both recitals.

Second Flonzaley Quartet Concert

The second subscription concert of the Flonzaley Quartet will take place in Aeolian Hall, Tuesday evening, January 16. The program opens with the Novak quartet in G major, op. 22, followed by the Haydn quartet in B flat major, and closing with the Brahms quartet in A minor. Two days later the quartet will repeat the program in their Boston series.

Claussen Engaged for Columbus Festival

Julia Claussen, the mezzo soprano of the Metropolitan Opera Company, has been engaged for the Columbus, Ohio, Festival on April 24 next. Mme. Claussen will sing Delilah in Samson and Delilah in concert form. Her immediate engagements call for appearances in St. Louis on January 23; Fulton, Mo., January 24, and Philadelphia, January 29.

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NEW YORK CONCERTS

SUNDAY, DECEMBER 31

NEW YORK PHILHARMONIC

Carnegie Hall held a capacity audience on Sunday afternoon, December 31, to hear the Philharmonic Orchestra under the direction of Josef Stransky. Ernest Schelling was again the soloist, and played with the orchestra his Fantastic Suite for piano and orchestra. The same interest was manifest at this second hearing of the American composer's work as was in evidence on the Friday before.

There was a slight change in the orchestral program for this second concert. Mr. Stransky began with Mendelssohn's Fingal Cave. The second number was Tchaikowsky's Pathetic Symphony, and it must be stated that rarely has the work being directed with more sincerity and beauty of tone coloring. The program closed with a second Tchaikowsky number, the March Slav.

ISA KREMER

Isa Kremer gave another song recital at Carnegie Hall on Sunday evening. That this artist has completely captivated her following was proven by the huge audience present. All seemed bubbling over with enthusiasm. They yelled for their favorite selections and two or three times the artist had to wait several moments before she could proceed. Her program was the same type as was heard previously, consisting of Russian, Hebrew, Jewish, Italian and French ballads. Miss Kremer has considerable individuality, and for her kind of interpretation she makes her programs unique, in fact there is no one else in the concert field who is offering just such entertainment.

Miss Kremer was ably assisted by Kurz Hetzel, pianist. In his first group were a Polonaise and Waltz by Chopin. His last number was Liszt's Rhapsody, No. 12. The audience appreciated his playing and he was forced to encore with the piano transcription of Erlkoenig.

MONDAY, JANUARY 1

CITY SYMPHONY ORCHESTRA: RUDOLPH GANZ, SOLOIST

Rudolph Ganz, conductor of the St. Louis Symphony Orchestra, had not appeared locally as a concert pianist for the past two years until New Year's afternoon, when he was heard as soloist with the City Symphony, under Dirk Foch, at the Town Hall. The program was repeated on Wednesday afternoon, January 3, and on both occasions Mr. Ganz and the orchestra were enthusiastically acclaimed for their splendid work. Mr. Ganz played the Tchaikowsky piano concerto No. 1 in B flat minor, with a crystalline clarity, grace and brilliancy that was most satisfying. There was not a dull or cloudy moment in his reading of the composition. He brought to it spontaneity, flexibility, and an accurate and adequate technique; his delicacy of touch and the limpid quality of his playing, combined with sincerity of interpretation, made the concerto a thing of beauty. Moreover, Mr. Ganz plays with an ease and lack of mannerisms that is agreeable. Dirk Foch and the City Symphony Orchestra gave Mr. Ganz excellent support. The two were carried along together smoothly, with good ensemble. The applause following each movement was spontaneous, and after the finale the audience simply "broke loose," recalling Mr. Ganz and Mr. Foch many times.

The City Symphony Orchestra shows constant improvement. Besides greater unity and smoothness, it is gaining in color effects. The program was opened with a very creditable performance of Beethoven's fifth symphony, and the brilliant and rhythmic Espana rhapsody of Chabrier sent the audience away in good spirits.

On each occasion the audience was large and appreciative. Following the second concert, the reviewer for the World said: "If Mr. Dirk Foch has the City Symphony Orchestra in charge for about two years more, he is going to make something notable out of it. The orchestra has done nothing better than the playing of the Tchaikowsky B flat minor concerto." And of Mr. Ganz the same writer commented: "He gave a brilliant, graceful reading of the piano part of the concerto, doing his bit towards making the work a limpid and delicate April thing, to the ear what a spring woodland is after rainfall to the eye and sense of smell."

TOSCHA SEIDEL

After an absence of two years, Toscha Seidel came back to start 1923 correctly by giving a Carnegie Hall recital on the afternoon of New Year's day. He played the Handel E major sonata, Bach's Chaconne and several shorter numbers. Those listed were Praeludium e Allegro (Pugnani-Kreisler), Indian Snake Dance (Cecil Burleigh), Vogel als Prophet (Schumann-Auer), Guitarre (Moszkowsky), Anitra's Dance (Grieg-Seidel), and Zapateado (Sarasate); and in addition to these there were some repetitions and numerous encores. Seidel played the Handel sonata beautifully, with clean-cut phrasing and the restraint that its style calls for. The Chaconne was also finely done, with special care in the delineation of its contrapuntal details. But it was in the shorter pieces that all the best features of his playing first had a chance to be heard.

Among all the Auer pupils there is perhaps no other who has quite the temperamental warmth of Seidel. He plays warm-blooded music in a warm-blooded way. He has a tremendous feeling for rhythm and beauty of line. It is often sheer joy to listen to his playing. Technic—it goes without saying—he has in superabundance, but it is never dragged conspicuously into the light, serving merely to carry out what his idea of the music means. Zapateado, for instance, was a dazzling bit of display, but one had no thought of its technical difficulties in listening to the extremely exhilarating bit of music which he made of it. Note to the American Composer: The audience insisted

upon the immediate repetition of Cecil Burleigh's Indian Snake Dance.

TUESDAY, JANUARY 2

PHILADELPHIA ORCHESTRA

For the first time since the Philadelphia Orchestra began coming to New York a stranger conducted it. On Tuesday evening, January 2, Georges Enesco, who had set foot on America only two days before for the first time in his forty-one years, led the orchestra. Roumanian by birth, French and Austrian by musical education, and Parisian by residence he has been well known in Europe for the last twenty years, first as a violin virtuoso and later also as a composer and conductor.

He began with the second of his Roumanian rhapsodies, not so well known here as the first. When the work was first performed in Philadelphia, Philip H. Goepf made some observations which explained, as well as can be explained briefly, the nature of the piece. Here is what he had to say: "The differences and likenesses of folk song have a charm of mystery that one would like to see fully set forth. We think of certain traits as German, Scotch, Scandinavian, Hungarian, Slav or Oriental. But we find them blended in various and unexpected ways. Here, in the Second Rhapsody of Enesco we may find an Oriental strain in the prelude and in the interludes. But we cannot deny a full heptatonic harmony in the chief theme, of which the German song is the highest type. Again, in the interludes, there is a surprising eccentricity of tonality—whimsical leaps from major to minor, most often found among Oriental nations. The composer may, to be sure, have sought in the interludes a contrast to the tonal simplicity of the verses. Yet the second melody, in the English horn, 'expressive and very dolorous' has this quick transition from major to minor as an intimate trait."

Next came Enesco's E flat symphony, op. 18. The composition of this dates from not later than 1905. It is in three movements, the second of which is decidedly too long. The first movement is the best. There is vigor and dash in its principal theme and the contrasting lyric theme is a waltz that is melodiously charming without being banal. The slow movement also has some beautiful tunes, of which the first is somber and melancholy. It ends in an exquisite pianissimo passage. The finale is extremely vigorous, both in tempo and in the subject-matter of its principal theme. There are the usual contrasting song episodes, but the whole is in happy spirit and ends with extreme brilliance.

The Enesco Symphony is not to be classified with any of the schools of today. It is, perhaps, France (he is a graduate of the Paris Conservatoire) balanced by Austria (he is also a graduate of the Vienna Conservatory). The work is thoroughly agreeable to hear and there is nothing perplexing about it. Mr. Enesco's harmonies are piquant and oftentimes original, but evidently he is not a lover of cacophony. He is—or was in 1905—not afraid to write real tunes (loud cheers for Enesco), and he is a master of development and of orchestration. It would be a good idea for one of the local conductors to play this symphony soon and give one a chance to receive a more definite impression of it.

After the intermission the concert continued and ended with Tchaikowsky's Symphony Pathétique. Mr. Enesco as a conductor, it may be said, impressed most favorably in leading his own works. His gestures in quiet passages are sparse, reminding one of Nikisch. In agitated movements he was distinctly like Albert Coates. He conducts without score and without great agitation and his movements convey his meaning lucidly.

It was whispered about that Mr. Enesco had never conducted the Pathétique; that he had never read the score until it was given to him Sunday evening; that he returned it Monday evening, saying he had memorized it and needed it no more—all of which may well have been true, for he led it without a single mechanical slip; but what Mr. Enesco did not know about the Pathétique—tempo, orchestral details and special effects—would require one complete column of the MUSICAL COURIER to set forth. The audience was extremely cordial to him, conducting his own works, but no more enthusiastic over the Pathétique than it should have been.

WEDNESDAY, JANUARY 3

AMERICAN MUSIC GUILD

When one wants to be kind, constructive and sympathetic as well as strictly just, according to one's lights, it is hard to tell whether to begin with the works that seemed worth while or with the others. If only one could guess how much or how many of one's remarks were going to be read it would be easy. But there are always a good many news snatchers and caption hounds who get a word and jump to a conclusion. For their benefit it had best be said at the outset that the first subscription concert of the American Music Guild fully confirmed the excellent impression received from the Guild's several private concerts, and gave added assurance of the fact that there is really an American school that is admirable and interesting and that those who do not and will not give American music without excuse, are wilfully blind and controlled by tradition, and by laziness in many cases, being too lazy to find out what is good in the output of American composers.

One work that must have amazed even the most enthusiastic propagandists in the audience was the piano sonata by Charles T. Griffes, played in a masterly manner by Katherine Bacon. It is a splendid work. It is not too much to say that it is the work of a genius. Griffes had developed his own, individual, personal, harmonic scheme and this

work stands out distinctly among American works as not being in the manner of any known foreign school. It is modern, but bears no suggestion of the methods of the modern French, the modern Germans or the modern Italians. It also stands out among modern works as being entirely lucid in its quiet flow of basic harmonies. It is not a mere hodge-podge of modulations in which one gets completely lost and becomes weary of trying to follow the tonalities. Not that there is anything simple about the Griffes scheme of harmony and tonality. On the contrary, there is scarcely ever an unaltered chord. But the altered harmonies are sustained sufficiently long to give a melodic flow against them, as is the custom in all successful music.

This is a great work. It is a big work, a strong work, an individual work. And we take our hats off to Griffes and to ourselves as being of the same nationality as Griffes. The surprising, and disgraceful, feature of it is that, although the work is published, and the composer is dead (two things that are considered essential to musical success in America!) this was the first performance of the work in New York—a fact worth thinking over.

Now as to the balance of the program. There was a sonata for violin and piano by Louis Gruenberg, of which a fervent and emotional performance was given by Albert Stoessel and the composer. This critic, arriving late on account of the snowstorm, and forced to wait outside of the closed doors, by the annoying Town Hall regulation, in company with thirty-eight other annoyed music lovers, heard only the last movement of this sonata and can, therefore, speak only of that portion. And that portion seemed to have spots of brilliant writing but was, for the most part, fragmentary and unimpressive, owing to interminable modulations. The last dozen notes, for the violin alone, though they had no emotional association with the movement as a whole, were the best of the lot, as if the composer were to say of you, "See, I can be simple if I try." Mr. Gruenberg is a composer of real talent and skill. He will do things that will seem worth while to this present generation if he will be honest with himself and make lucidity and beauty his ideals. Of course, if he is writing Zukunfts-musik—!

Daniel Gregory Mason contributed a set of five songs, called The Russians, to poems by Witter Bynner. Reinald Werrenrath struggled valiantly with the interpretation of these impossible things, but even Werrenrath's great art and sonorous voice could not make them live. Occasionally, as in the second and last, they were nearly human, but for the most part they sounded like uninspired counterpoint exercises. Mr. Mason could have searched the poetry of the world from end to end and not found anything less suited to his particular trend of thought than these Russians. Try again, Dan.

The same is to some extent true of the two rhapsodies for oboe, viola and piano, by Charles Martin Loeffler, based upon poems by Maurice Hollinat. Only Mr. Loeffler very wisely forgot all about the "blind fish, death's heads and consumptive frogs" and other horrors of the poems, quite out of sympathy with his gentle muse, and wrote real music after his own natural manner and style. The rhapsodies are too long and would bear cutting and pruning, but are full of real sentiment and beauty. They were splendidly played by Albert Marsh, whose oboe tone is a joy; Sandor Harmati, with his sonorous viola, and a subdued piano, under the wise artistry of Harold Morris.

PAUL BENDER

Paul Bender, the German bass from the Munich opera, who has made so good an impression in this, his first season at the Metropolitan, appeared for the first time in a recital at Carnegie Hall on Wednesday afternoon. Mr. Bender is one of those rare Germans who, as a young man, learned really to sing with the good old bel canto method, for bel canto is always bel canto, no matter in which language the music may be sung. Mr. Bender is also more than a singer—he is a man of outstanding intelligence and he has devoted this intelligence through years of study to striving toward perfection in lieder singing, something that he has come about as near to attaining as anybody else ever has.

His enunciation is as distinct as one could wish. His musical taste is almost impeccable and his command of technical resources impresses. He sang an entirely German program, made up of four groups of four songs each, by Schubert, Brahms, Hugo Wolf and Carl Loewe. It is unnecessary to go into details, but Schubert's Der Wanderer, Brahms' Feldeinsamkeit and So Willst du des Armen, and Hugo Wolf's Schlafendes Jesuskind were particularly bright spots in the program. Michael Raucheisen played good accompaniments.

The critics were much taken with Mr. Bender. Said W. J. Henderson, of the Herald: "The local concert stage has been enriched by the arrival of this admirable artist. . . . His singing of Schubert's familiar Der Wanderer was a reading of this lyric as beautiful as any music lover could wish to hear." Pitts Sanborn, of the Globe, said: "Mr. Bender impressed an audience of moderate size by reason of his unmistakable artistic sincerity, his absorption in what he was doing." Gilbert Gabriel, of the Sun: "He proved an immensely pleasing recitalist, a deeply sincere and effective artist."

THURSDAY, JANUARY 4

BOSTON SYMPHONY ORCHESTRA

It is regrettable that more good cannot be said of the concert of the Boston Symphony Orchestra at Carnegie Hall January 4, but, alas! facts are facts, and are stubborn things at best. Mr. Monteux fails to get results that satisfactorily compare with other orchestras that play in this same hall. This may be due to reorganization and it may be due to other things. Whatever the reason, it keeps people away, and the house on this occasion appeared to be not much more than half full.

The program was Mozart's symphony in E flat major, in which there were several minor slips and general lack of tonal balance by reason of which many inner parts which should have emerged were covered; Strauss' Don Quixote, which went with halting step and appeared interminable, and a new symphonic poem by the young English composer, Arnold Bax, entitled November Woods.

According to the program book this poem was first given at Manchester, England, in November, 1920, and had its

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first American performance in Chicago by the Chicago Symphony Orchestra in November, 1922. It was written in 1917. It has no program, but it to be regarded as an impression of the dank and stormy ruin of nature in the late autumn.

It is a splendidly written work, evidence of great technical mastery. Parts of it are beautiful, and it is sometimes impressive. But it is too long and, to use a familiar expression, "it does not seem to get anywhere." It is a highly skillful development of the various bits of nature music of the Wagner operas—chromatics, mutes, mysterious harmonies, and so on. But there is too much of it, and there is far too little melody. There is, presumably, thematic material in the rushing chromatics that make the wind, but it is hard to follow, and one wishes all the way through that the composer would get down to something, would get through preluding and writing a mere accompaniment and would give the listener some real motives. However, opinions differ, and some people seemed to like it. It is certainly the work of a master musician.

FRIDAY, JANUARY 5

MYRA HESS

When an artist at the height of the season can so charm an audience that it not only stays after the close of a recital demanding as many as six encores, but also keeps on clamoring until the lights of the hall have to be put out as a gentle hint, such an artist may well be proud of so spontaneous a tribute to her artistry, for it is not the usual procedure in New York. Such was the case with the recital which Myra Hess, the English pianist, gave at Aeolian Hall, Friday evening, before an audience which included many well known pianists. She began with Bach—a Bach which preserved the traditional spirit and awe with the perfection of technique. It was the Italian concerto, played with a fire typically Latin, but with a virility which bespoke the English. This was followed by the Cesar Franck prelude, chorale and fugue, which was interpreted with deep insight, which bespoke the artist's love and reverence for the work itself. Three sketches by Albeniz, from Iberia, made up a novelty group. As played by this splendid artist they proved to be well worth hearing. El Puerto, the first, was marked by a delightful rhythm, and, one suspected, an equally fine sense of humor. Evocation, the second, partook of all the mystic charm its name implies. Triana, the third, was equally pleasing and earned for itself such persistent applause that two encores were necessary. Virile and impressive was her rendition of the Schumann Etudes Symphoniques, which concluded the printed program.

Rarely are the newspapers so united in their praise. "No feature of the January invasion of our musical world from the British Isles is more welcome than the reappearance of Myra Hess," declared the Tribune. "She is a pianist who inspires superlatives, impressive and yet completely winning, with plenty of forcefulness and the ability to preserve the musical beauty of her tone through all the mazes of technical intricacy. She seems to feel musically in every fiber so that her expression upon her instrument is spontaneous and natural and has the quality of inevitableness inherent in great art."

BILTMORE MUSICALE: THOMAS, DEEKS, SALVI, SOLOISTS

John Charles Thomas, baritone; Clara Deeks, soprano, and Alberto Salvi, harpist, were the artists who appeared at the Biltmore Morning Musicale of January 5. Miss Deeks, in good voice, charmed her listeners with selections by Strauss, Mahler, Fourdrain, Liszt and Philipps, adding several extra numbers. Mr. Salvi's selections were admirable vehicles for the display of his technical and interpretative ability. He is without doubt one of the best artists of his kind on the stage today. Much interest surrounded John Charles Thomas, whose beautiful voice, skill in interpreting, and charm of manner found instant appreciation. His first contributions to the program were four Italian songs, well chosen and equally well sung, later followed by the Vision Fugitive from Herodiade (Massenet) and an English group, including Tally Ho (Leoni), Trees (Frank Tours), Nocturne (Pearl Curran), Sea Shells (Engle) and Danny Deever (Damsch.) As is the usual case with Mr. Thomas, there were a number of encores.

William Janaschek acted as the accompanist of the morning.

MARIA IVOGUN

Maria Ivgun, the diminutive lyric and coloratura soprano of the Munich Opera, began her second American season with a recital at Carnegie Hall on Friday evening, January 6. To show how well she does colorature, she sang Bishop's

inevitable Lark affair, a cavatina from Don Pasquale, and the Adam variations with flute. What impresses in Mme. Ivgun's singing of these florid things is the fact that there is never any evidence of effort in the achievement of the fireworks, and, better still, that the quality of the voice always remains warm and pleasant, no matter how ridiculous the antics called upon to perform. She showed how much better things she is capable of by the exquisite singing and musical intelligence lavished upon a group of Lieder, part Schumann and part Cornelius, in which the former's Auftrage and the latter's Morgenwind particularly stood out. A group of songs in English won her special favor. Composers LaForge, Josten, Hueter, and Buzzi-Peccia were represented. Josten's Windflowers and Hueter's Cradle Song were redemanded and Farley's Night Wind added for an encore. Another encore, one of the loveliest numbers of the evening was the Connais Tu le Pays from Mignon. There was a large audience to welcome back the young soprano, who has established a vogue for herself here in one season, which many other artists have failed to attain in ten. Michael Rauchenstein played the piano for her and Henri Bove provided flute obligatos.

SATURDAY, JANUARY 6

NADIA AND CLARA REISENBERG

On Saturday evening, January 6, an interesting recital was given in Town Hall by two sisters, Nadia Reisenberg, pianist, and Clara Reisenberg, violinist, both of whom have talent for their respective instruments.

Nadia Reisenberg is a pupil of Alexander Lambert, and the thorough musical training given by that pedagogue was in evidence in her playing. Her program was a varied one, and she demonstrated that she is just as much at home in the lighter music as she is in that of a heavier type. Miss Reisenberg has strength in her fingers and arms, she plays rhythmically and with assurance, her technique is well developed and she has interpretative ability. She is a serious young artist, and doubtless will forge ahead rapidly in the musical world. Her first and second groups included Pastoral Varié, Mozart; prelude and fugue, Bach-Liszt; Elégie, Rachmaninoff, and Thème et Variations, Glazounoff. In her last group Miss Reisenberg programmed Mr. Lambert's étude in G major, and she played it with facile technique and fine phrasing. A Chopin nocturne and the difficult Paganini-Liszt La Campanella concluded the program.

Clara Reisenberg is a child prodigy and well merited the very enthusiastic applause given her. She has personality and plays with a skill surprising in one so young. Vieux-temps' ballade and polonaise was especially well played. She was also heard in the Beriot second concerto and Tchaikowsky's Sérénade Melancholique. Both young artists responded with encores and there were numerous floral tributes. Carroll Hollister was the accompanist for the violinist.

NEW YORK PHILHARMONIC: TOSCHA SEIDEL SOLOIST

It was Henry Hadley who took the baton at Saturday evening's concert of the Philharmonic Orchestra, January 6, at Carnegie Hall, being heartily welcomed as he came in, and making one regret, by his excellent and inspiring work during the evening, that he is not oftener at the helm of these concerts. The feature of the evening was the first performance in New York of the suite from music for the Pilgrim Tercentary Pageant by Henry F. Gilbert, which is made up of four numbers: Prelude and Norse Scene, French and Indian Pantomime, Indian Dance, and Pestilence. The Prelude, very short, leads immediately into the Norse Scene, the longest and most effective part of the suite. It is program music, following the action of the scene. The music depicting the contest between the Indian and the Norsemen rose to decided dramatic heights and the lamentation on the death of Thorvald was of moving mournfulness. The three other numbers are short, depicting the mood suggested by their title. The Pestilence is another dirge of real emotional power. Although the music is necessarily somewhat fragmentary, Gilbert proves once more that he is one of our most gifted composers, a man not merely of formulas but also of real ideas.

The program began with Humperdinck's overture to Königskinder, a richly melodious work comparatively seldom heard in the concert room, and the final orchestral number was Strauss' Don Juan, in which Mr. Hadley roused the Philharmonic to unwonted outbursts of energy and enthusiasm.

The soloist of the evening was Toscha Seidel who played the Brahms concerto. The first movement of this is some of the finest music that Brahms ever wrote, and Seidel

brought to it a warmth which perhaps even the genial Johannes himself did not suspect was there. With Mr. Hadley supporting him with a sympathetic accompaniment, the last movement went with great verve and dash, and resulted in numerous recalls for the soloist. This was altogether a most satisfactory concert—a well chosen program, well interpreted and played with an enthusiasm which is not always apparent in the work of this orchestra.

BOSTON SYMPHONY ORCHESTRA

For his program at Carnegie Hall on Saturday afternoon, January 6, Mr. Monteux selected the D'Indy Wallenstein Trilogy, Stravinsky's Pulcinella Suite, Cesar Franck's symphonic poem, the Aeolids, and Liszt's Les Preludes. The program was decidedly ill balanced, lacking any single number with real vigor in it. The D'Indy composition is extremely well made music, if of no great warmth, and that it was well played goes without saying; but there is not enough meat in it to serve as the joint of a symphonic dinner. Franck's symphonic poem—his first—is amiable music and nothing more. It requires the showmanship of a Mengelberg to make Liszt's Les Preludes sound like anything important today, and Mr. Monteux has no showmanship.

The interesting thing of the afternoon was the first New York performance of Pergolesi's music for the ancient Italian traditional comedy Pulcinella, in the dress provided for it by Igor Stravinsky. The music itself is of that peculiar classic purity that is characteristic of Pergolesi. Stravinsky has touched with very gentle hands hardly doing more than, by a sympathetic use of instruments appropriate to its time, to make the orchestration a little fuller than it was. Pergolesi's tunes have been left untouched and rarely has a modern hand been laid upon his harmonies. It is charming music, charmingly revamped, and it was charmingly played.

DAVID MANNES' ORCHESTRA

On Saturday evening, the fifth season of orchestral concerts at the Metropolitan Museum of Art, given by David Mannes and his orchestra of selected musicians, opened auspiciously before an audience which completely filled the large auditorium. These concerts, which have been conducted by Mr. Mannes since their inception four years ago, proved successful from the very beginning, not only from an educational standpoint but also owing to the fact that they have been a source of great pleasure to real music lovers who have crowded the vast auditorium at every performance.

The program at the opening concert this season comprised: Overture to Egmont (Beethoven), Symphony No. 4, in F minor (Tchaikowsky), Overture to Oberon (Weber), Serenade for String Orchestra—cello solo by Lucien Schmit (Volkman), Bachanale from Samson and Delilah (Saint-Saëns), Largo—violin solo by Arkady Bourstin (Handel), Spanish Rhapsody (Chabrier).

These concerts will be given on Saturday evenings during the month of January, and are donated by John D. Rockefeller, Jr. The second series given on Saturday evenings in March is the gift of the Juilliard Musical Foundation as well as two friends of the museum.

HAROLD BAUER

To those who know their Rembrandt, the similarity of spirit, artistic conception and details of workmanship between the Dutch master who laid the color on his canvases over two hundred and fifty years ago and the master pianist who drew his portraits from the depth of his instrument at Aeolian Hall, January 6, is remarkable. Subjects whose features are marked with fineness, gentle breeding, strong character and emotional control, are typical of both.

Mr. Bauer's program introduced no new faces; all were old friends ennobled by the dignity of his recreation. He has Rembrandt's way of choosing the vital area of his picture and illuminating that with rare effects of light and detail. His backgrounds, like those of the painter, are subdued yet velvety, deep and rich in color. There was no striving to accentuate every clever detail and subtle intricacy. It sufficed for him to portray the larger intent—to give a true drawing of the body which the composer later and more coldly clothed in garments of intricate design. This treatment of the Bach Chromatic Fantasia and Fugue was particularly effective and newly vitalized the work. The long passages of recitative before the fugue were Mr. Bauer's most distinguished accomplishment. The thin lips opened and the gentleman with the high protruding forehead and strong,

(Continued on page 57)

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PIERROT LUNAIRE TWICE ON FEBRUARY 4

Concert Postponed from January 21—Greta Torpadie to Interpret Voice Part—Special Midday Performance Planned

The elaborate preparation required for the production of Pierrot Lunaire, Arnold Schönberg's unique "melodrama," has necessitated a postponement of the International Composers' Guild's second concert from January 21 to February 4. The entire evening's program will be devoted to the American premiere of this composition. This intricate and taxing work has been given several highly interesting productions in Europe during the eight years of its public history, several with Schönberg himself frequently acting as conductor.

Greta Torpadie, the soprano who is noted for her devotion to modern music, will interpret the "singing-speaking" part of the performance. The voice, which, according to Schönberg's direction, neither speaks, sings, nor chants, but performs in some intermediary fashion, indicated to the last detail by a very complicated score, tells the burden of the story.

Pierrot Lunaire is a long poem by Albert Giraud, to which Schönberg has set music. Eight instruments combine with the voice.

The conductor for the performance will be Louis Gruenberg, winner of the 1921 Flagler prize and member of the International Composers' Guild. The instruments will be played as follows: piano, Le Roy Shield; violin, Jacob Mestechkin, winner of the Grand Prize of the Petrograd Conservatory, and concertmaster of the Imperial Opera House (Mr. Mestechkin played under Schönberg during the latter's Russian visit as composer-conductor); clarinet, Robert Lindemann; bass clarinet, George Tarme; flute

and piccolo, George Possell, and cellist, to be announced later.

After the Continental fashion much in vogue these days, the Guild will give a special private performance of the work, beginning at noon of the Sunday for which the concert is scheduled. This will be chiefly for musicians, critics and students, many of whom have requested an earlier opportunity to study the work. During the last decade, whenever the Pierrot has been performed in the capitals of Europe, it has become the center of hot musical controversy creating at once ardent protagonists and detractors. In this respect its fate is almost a symbol for the struggle of the whole new tendency in music.

The poem of Pierrot Lunaire was written by Giraud in French. Schönberg's score, however, is for a German translation by Otto Ehrich Hartleben, which will be sung by Miss Torpadie. An English translation is being prepared by Charles Henry Meltzer, the noted translator of Gerhart Hauptmann, who is now at work on a library of English version of standard opera librettos for Mrs. Rockefeller McCormick. Mr. Meltzer is translating from the German Pierrot, using the original French for suggestions in retaining the poet's atmosphere.

The Guild will devote the first lecture of its series for subscribers to Schönberg's work with special reference to this composition. It will take place on January 21 at five o'clock. The speaker is Carl Engle, head of music at the Congressional Library, Washington, who has made a special study of the history and technicalities of the Pierrot.

DALLAS DELIGHTED WITH UKRAINIAN NATIONAL CHORUS

Werrenrath Enthusiastically Received—Music Memory Contest in Public Schools a Great Success

Dallas, Tex., December 18.—The well known management of MacDonald-Mason brought before the Dallas public one of the most unique programs ever heard here, given by the Ukrainian National Chorus, December 11. With the chorus appeared the soprano soloist, Oda Slobodskaja. In numbers by Tschaiikowsky, Glinka, Glazounoff and Moussorgsky, she reached great heights of dramatic singing. Many repetitions and encores were given throughout the program. The conductor of this unusual organization is Alexander Koshetz, and several of his own compositions were among those given. M. Nicholas Stember accompanied Mlle. Slobodskaja on the piano. A very picturesque stage picture was made by this company of singers in their bright, elaborate costumes and red boots.

WERRENRATH ENCORED SEVEN TIMES.

Another MacDonald-Mason attraction was the recital by Reinald Werrenrath at City Temple. Mr. Werrenrath was accorded an enthusiastic reception and charmed his listeners with refined interpretations and his exceptionally pleasing personality. His most impressive renditions were the Brahms' Von Ewigar Liebe, Franz's Mädchen mit dem Rothen Mundchen, two Danish folk songs, and the Vision Fugitive aria from Herodiade (Massenet). An interesting phase of the program were the explanations given by the artist about some of his numbers. The audience forced Mr. Werrenrath to give seven encores.

DAISY POLK GIVES SONG RECITAL.

Mrs. Charles Fowler of Galveston and Linda Wolf of Dallas gave a musicale at the Adolphus Hotel, honoring Daisy Polk, who is one of the most popular of Dallas sopranos. Miss Polk gave a varied and interesting program, including a long group of French songs (in which she particularly excels), the Bird Song from Pagliacci, and modern songs by Rachmaninoff, Kramer and LaForge. She has excellent taste and a voice of sweet, vibrant quality. Russell Curtis played beautiful accompaniments and was recalled after his solo group of piano compositions.

MUSIC MEMORY CONTEST.

One of the most far reaching factors in the musical life of the city is the music memory contest given annually for the pupils of the grade schools. The most successful of any of these was the contest which was brought to a final climax December 7, when the boys and girls who had passed preliminary contests in their schools participated in the final one. The entire list from which the program was selected contained forty-five standard compositions. The first eight numbers were played by the Palace Symphony Orchestra, under the baton of Don Albert. The selections were the Raymond overture by Thomas, Tannhäuser overture (Wagner), Minuet (Boccherini), largo from the New World symphony (Dvorák), War Dance (Skilton), Madrigale (Simonetti), and the Bacchanale from Samson and Delilah (Saint-Saëns). The next two numbers were sung by G. Hayden Jones, a newcomer to Dallas. They were: Turn to Me, a Highland melody, and Barbara Allen, an English folk song. Violin selections followed by Walter Romberg: romance from the second concerto by Wieniawski, and Introduction and Tarantelle by Sarasate. Ruben Davies then gave three piano solos: the Scarf Dance (Chaminade), Greig's To Spring, and the Fantasie Impromptu (Chopin). After this were cello solos by Frank Fuller—The Swan (Saint-Saëns) and Souvenir (Drdla). The final three numbers were given by Helen Fouts Cahoon, coloratura soprano; they were Caro Nome from Rigoletto; Villanelle (Dell'Acqua) and Berceuse from Jocelyn, with cello obligato. Although there were but 280 final contestants, hundreds of other children showed by their interest that they knew everything that was played. Even little tots in the second and third grades recognized many of the compositions.

On Saturday morning following the contest, the children were invited to the Palace Theater where a special concert was given for them by Don Albert and his orchestra, and the winners announced. Fifteen out of the twenty-nine teams represented made perfect scores and cash prizes were given which will be used to buy new records for next year's contest. Sudie Williams, supervisor of Public

School Music in Dallas, deserves great credit for the tremendous success and interest created in the contest.

PALACE THEATER NOTES.

The orchestral concert, December 3, was of a popular nature. The dances from Henry VIII were exceedingly well played, and contrasting dances by Edward German were much enjoyed by the large audience. December 11, the orchestra played Finlandia, a symphonic poem by Sibelius. An interesting specialty, a Romeo and Juliet balcony scene, was excellently sung by Lucille Hawthorne of Sherman, Tex., and G. Hayden Jones of Dallas. These special concerts are growing in popularity all the time. Don Albert, musical director, will spend the Christmas holiday season in New York selecting artists to appear here.

R. D.

Chicago Again to Hear Schwarz

Joseph Schwarz, baritone, lately associated with the Chicago Opera and who recently gave a notable recital in New York, assisted by the entire Philharmonic Orchestra, is to be heard in recital on January 15 in Chicago, with Michael Raucheisen at the piano.

Cleveland Orchestra Here January 23

The Cleveland Orchestra, with Nikolai Sokoloff conductor, will give its annual concert in Carnegie Hall on Tuesday evening, January 23.

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The Finale

(Continued from page 10)

slow, almost plaintive resolutions, interspersed now and again with bursts of passionate crescendo, falling softly and tenderly into the sad, little refrain—a sort of requiem for all the striving emotions that preceded it. Suddenly it hesitated, fluttered, and stopped. As she played the girl's face was aglow—almost beautiful. There was a strange look in the man's eyes when she turned toward him.

"Oh, but the finale," he pleaded with a quick start. "Please—please finish it." Then he added: "Is it Rossini's, or Meyerbeer's?"

The girl shook her head, while a flush deepened the color of her cheeks. "I wrote it," she smiled. "But I haven't been able—"

"You did!" exclaimed the other. "You did! Why, it's a masterpiece—it's beautiful! . . . But the finale—please play the finale."

"I have never written it," answered the girl, as her eyes fell before his ardent gaze. Neither of them spoke for a moment. Finally the former rose from the piano. "Won't you play something now that has a finale?" she smiled.

The stranger seated himself and for a moment rested his hands lightly on the keys. Then he began playing, slowly at first, but soon with firmer touch and fuller tone. It was her own piece that fell upon her astonished ears. He came to the place where she had stopped, pondered a moment, then continued into a wonderful, masterful, closing strain. It wove together the whole piece and sent it rushing in one glad, tumultuous volume to the end. Like the transmuting wand of the sorcerer it changed the sadness into joy, gathered together the groping, uncertain measures of the music and welded them into a great, lovely harmony of sound—piecing out the interrupted theme with a beautiful finale.

When he had finished and sat looking up at her a new light shone in the girl's dark eyes. She had a guilty feeling of having bared her soul to this stranger. It seemed hardly possible that he should so fully have comprehended and interpreted her composition. And yet she was glad that he had. He rose and they stood gazing at each other in silence.

"That was just the finale I've waited for," she murmured. "It's the finale that I've wanted all along." There was a small vase of wild roses beside her on the piano and she slowly broke a blossom from its stem as she spoke. "I see now what I needed, where I made my mistake. I can't thank you too much."

A tender expression came into the stranger's face. "It is my finale for the piece," he smiled; "and I hope that it will be your finale, for it is happy, and the ending should be happy. Sorrow—sorrow is well in its place—one stamp of maturity—but we are young, we must have happiness." He took a step nearer and started to say something, but suddenly the far-off look shot back into his eyes, and instead he bowed and took up his cape and hat.

"I must be going," he added. "I can't tell you how much I have enjoyed myself. It is not often one meets so congenial a friend. And your playing!—young as I am, my opinion was once valued very highly, and when I tell you that you play well, you should be more than encouraged." He turned toward the door. "Thanks for my visit—and may I hope to come again?"

A trace of disappointment passed across the face of the girl.

"Please do come again," she answered without looking up. "You can have no idea how much I have enjoyed it."

But, you—haven't told me your name." They were in the hallway and he paused in the half-open door. With a boyish smile he replied:

"I have no name—it died with my hopes of a career. But you have my official appellation—I am the messenger of the Rajah of all the Indies." Hat in hand he walked down the steps and paused at the bottom. "Goodby, first Princess of the land," he said.

"Au revoir," she called, tossing him the rose in her hand. "A gift for the king's messenger."

He turned quickly, doffed his cap, and in a moment had disappeared behind the lilacs by the gate.

There was a smile in the girl's eyes when her mother came down to supper that evening. The latter noticed it with pleasure for of late she had been annoyed by the girl's apparent melancholy. No doubt it had been the young man with his wonderful playing that had brought that look of interest back into her daughter's eyes. Perhaps the girl's own flagging ambition had been stimulated by the exhibition; she hoped so. But the mother did not know the real cause of the smile. Through all the long years there had remained in the heart of the girl a still, ember glow that love could nourish into flame. This stranger, this wanderer, with his boyish smile and his wonderful music, had rekindled the slow fire and brought a new and secret hope.

She was really happy as she sat down to serve her mother.

"Mother," she began, "I have found my finale. It was like some great revelation when he played it for me. I knew it the moment I heard it; and I could have found it myself, I know, if I had not—well, if I had not somewhat lost track of the beautiful side of things."

"You worry too much, my dear," nodded the mother. "You must keep the great goal in mind. Try not to think of the petty troubles and disappointments: it's difficult, but it can be done. And then, some day, you will stand before a great audience—my daughter—and you will play—your own composition perhaps. Ah, it will be worth giving up the rest for that!"

The other regarded her tea-spoon thoughtfully for a moment.

"I sometimes wonder, mother, whether it would be quite worth giving up—giving up everything, for that. Of course I love it, but it seems unfair that one should have to sacrifice—so much."

"My child, my child, you must not talk that way." The mother carefully folded her napkin and laid it neatly beside her plate. "You will see, some day. Put your love and passion into your work. The rest will be forgotten."

The girl rose from the table and began humming softly to herself.

"Let's not talk about it, mother. I feel terribly, rebel-

ious tonight. I think it must be the Spring air. . . . It has put roses in your cheeks," she added playfully. "You don't look a day over twenty."

The older woman accepted the compliment with unfeigned pleasure, but soon the look of irritation returned to her face.

"I'm not feeling especially well. It's the old shooting pain in my back. I've sent Henry for the Doctor and he should be here presently." She rose and pulled shut the blinds of the window. "You really ought to keep the windows closed these chilly Spring evenings, my dear."

The girl crossed the room and aided her mother to fasten the latch.

"I'm sorry, mother, I didn't think."

"By the way, has the boy brought those potatoes yet?"

"Not yet, mother," was the patient reply.

"I do wish they would send things on time. Here it's been two days and—"

She was interrupted by the sound of the doorbell. In a moment Dr. Tyler entered the room. He was a frequent visitor of late, and after a few words of greeting he drew a chair up to the table.

"I see—same old complaint? Well, it's partly that, and then too, you ought to get out in the air more. You say the other medicine is all gone? Take two of this kind tonight and I'll send the others in the morning. . . . No, I'm afraid I can't get back tonight. I'm more than busy over at the Asylum just now—two patients sick, and one ran away last night."

The girl had finished with the dishes and stood looking out of the window, across the garden—steeped in the first mist of twilight—beyond to the road where he had first appeared—and might, again. She only half heard the doctor's talking for her fancy was far in the lingering sunset beyond the Blue Ridge hills. The doctor's next words came to her like the confused whispering of some evil dream.

"Yes, some sort of musician—lost his mind from over-study. He's perfectly sane on everything but his 'ruined career' as he calls it. We never allow him to see a piano."

The girl clasped the window-sash and heard every word, every syllable as the doctor concluded.

"He always wears a cape—a hobby of his. No, I don't think he could have gotten this far. Oh, no! We'll catch him without any trouble." The speaker rose and passed into the hall, their voices dying away.

She stood for a moment stunned—helpless. Her body swayed unsteadily and she grasped a chair for support. One hand brushed quickly across her eyes, but the room was still there—the white, bare little table, the straight-backed chairs beside it. She heard her mother climbing the stairs. A door closed above. With a dull sob she blindly thrust open the low window and stumbled out into the night.

It was perhaps two hours later that her mother entered the music room with a lamp in her hand. The moonlight, stealing through the lattice outside the window, shone upon a tiny mirror on the wall. Its reflection was caught by a small vase that lay upset on one end of the piano. Across the keys and on the floor were scattered a few wild roses. At the instrument sat the girl with her head in her arms, crying softly to herself. Her mother tip-toed quietly across the room and placed an arm about her shoulders.

"You must not worry so about your finale, my dear," she whispered. "You really must not. You have a birthday tomorrow and it's time you were in bed. Wouldn't it be better if you stopped practicing for the rest of the summer?"

The girl raised her head, dried her eyes as best she could, and pressed a clumsy kiss on her mother's cheek.

"Yes, mother, I guess I'm foolish. I'll stop practicing for the rest—for the rest of the summer."

"That's a sensible girl. Remember that everything is leading to the one great end. You must try to keep that in mind."

The girl paused in the hallway at the foot of the stairs while her mother ascended. The stranger's words and boyish smile, as he had stood in the half-open door, kept haunting her. "I bring pearls from the Rajah of all the Indies to the first Princess of the land. . . . Sorrow—sorrow is well in its place—one stamp of maturity. But we are young, we must have happiness." And then, like a droning, insistent undertone, her mother's words. "The great end—you must try to keep that in mind. You have a birthday tomorrow and it's time you were in bed."

She turned and plodded slowly up the stairs.

National Opera Club Christmas Fete

The Christmas fete and ball given by the National Opera Club, Baroness von Klenner president, on the evening of December 28 at the Waldorf-Astoria Hotel, was one of the grand fetes of the Christmas season. The program opened with the National Opera Club choral of about thirty-two voices, directed very skillfully by Romualdo Sapiro. They sang a group of old French Christmas carols, which were well rendered and much applauded.

President von Klenner gave a hearty, witty greeting to all present, and presented to the audience a very sweet idea in giving each one a little blue crepe paper bag, with a Bethlehem star on the bag; each person was asked to put a little donation in it for the benefit of the National Opera Club. The choral also sang two excerpts from the opera Mireille.

A pleasing number on the program was the scene from the opera Hansel and Gretel, finely sung by the choral. Viola Mattfeld, in scenes from Hansel and Gretel, was very charming; she has a very sweet voice. Inez Gauthier, as Hansel, acted and sang very well. Mrs. John Gans, Elsie Peck, Elinor W. Dunnell and Pauline T. Rubsam, all did their parts appropriately. A reception and ball closed the evening of entertainment.

New York Acclaims Samaroff.

Enthusiasm ran high when Olga Samaroff made her first appearance after an absence of two years in New York as soloist with the Philadelphia Orchestra, under Leopold Stokowski. So hearty was her reception that attention was called to it in several of the newspaper accounts of the concert. Madame Samaroff made her second appearance with orchestra in New York this season on January 7, when she was soloist with the Metropolitan Opera House Orchestra at the Metropolitan Opera Sunday night concert. January 16 she will be heard in recital in Washington, D. C.

THE STEINWAY PIANO

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REVIEWS AND NEW MUSIC

(Composers' Music Corporation, New York)
Cuban Echoes (for Piano)

A tango, about grade three, by H. O. Osgood, whose songs are sung by McCormack, Hackett, Theo Karle, Colin O'Moore, Murphy, Werrenrath and other leading singers. It has marked Spanish spirit, although not especially gay, beginning rather in the sentimental mood. Songlike in the first portion, it runs into an animated trio, suggestive of the guitar, then a faster dance; then comes a graceful section in slower tempo, with recapitulation in octaves, and a steady dying away to the finish, without ritard, and a peppy closing chord. Hits the Spanish spirit exactly, indeed so truly that one might easily declare it the composition of a native.

Southern Birds and Home-Coming (for Piano)

Katherine Ruth Heyman, so long known as a first-class pianist, disciple of Stravinsky et al, who has concertized in Europe as well as America, has composed a bird imitation which is minutely descriptive and charming; a delicate touch and facile technique will make the piece very effective. Home-Coming is MacDowellish, and both pieces are astonishingly natural, considering the penchant this composer has for the distortions of the modernists; let us hope it is the rebound!

Serenata Gioiosa (for Violin)

Domenico Brescia is the composer of this very original work, which begins on the G string, with singing tone; continues in higher position, with double-tones, and ends with spirit, all very light and charming.

Valse Limpide and Valse Heroique (for Piano)

Edward Collins, too, has been bit by the modernists, for hardly a measure in these two waltzes does what it starts out to do, or what one expects. Double notes in the first, with fast octaves, make it difficult. It ends on a 6-5 chord. Why? The composer would say, well, why not? The second waltz is loud, full of chords, and thumps in the bass, but it is hard to find anything heroic in it. Such as like this sort of music will find it; others will wonder.

(Carl Fischer, New York, Boston, Chicago)

Gavotte-Caprice, Lettre de Chopin, From the Cottonfields, Castles in Spain, and Melody (Lully) (for Violin)

The name of Albert Spalding and picture of that wide-awake representative American violinist appears on the title-page of these five pieces, four of them being original works, and the last a classic of the XVII Century, transcribed for either violin or cello. The Gavotte-Caprice, dedicated to Leon Sametini, is more caprice than gavotte, with many original turns and unusual modulations; double stopping in sixths, etc., make it difficult to perform. The Chopin-esque piece is a replica of that great piano composer's style, being in the form of a mazurka. The Cottonfield piece is a classic negro-dance, in A minor-major. Castles in Spain, dedicated to Arthur Whiting, has Spanish characteristics galore, like a Zapateado, such as was made familiar in Sarasate's Spanish pieces. All four pieces are distinctly modernistic, with harmonies which will interest, if not enchant one. The classic melody by Lully is transcribed for the G string of the violin, and is unmistakably ancient; it is a soulful song. All five pieces have fingering and every detail of performance marked, making them useful either for concert playing or for the advanced student's study.

(Harold Flammor, Inc., New York)

Wistful (for Organ)

One of a series of piano pieces, arranged for organ by George M. Vail, the original being by that graceful modern composer, Rudolf Friml. It is sweetly pretty music, not deep, but appealing in its gracefulness and feeling.

Baby-Land (for Voice)

Reminiscent of Nevin's Sweetest Lil' Feller; a cradle song of charm, sure to please, by Clarence E. Wheeler, who shows special gift for straight-away tunefulness and refined harmony. For high and low voices.

(G. Schirmer, Inc., New York)

Home (Song)

Alexander MacFadyen, a composer who is following in MacDowell's footsteps, with many fine piano pieces and songs to his credit, took Grave Van Valkenburg Vilas' poem of two stanzas, with its unusual "tears of delight" and descriptive allusion to home, and set it to very ingratiating music, something like a slow waltz. The left hand plays the melody, later aided by the right, during the song, double notes making an attractive accompaniment—fingers' ends and, like Strauss and Korngold and others by force of simple melody. For mezzo-soprano, range from low E to high F sharp. "To Agnes Timme."

(J. Fischer & Brother, New York and Birmingham, Eng.)

The Spanish Gypsies (Choral Dance Suite)

By this title is meant a series of Spanish dance movements for chorus, including a bolero, a tango and a waltz. It is unique in this respect, in being dance music, sung in conjunction with piano or orchestra accompaniment; and there are three arrangements, namely, for mixed voices, for two-part women's voices, and for three-part women's voices. The Chicago composer, William Lester, has in Margaret Lester a romantic and imaginative poet, whose verse is full of real Spanish tinge, echoed in every bit of the Lester music. Melodious throughout, strikingly singable, effective in contrasts of rhythm, harmony and melody, with full understanding of choral composition, all this is found in the little octavo work of half a hundred pages. The first section is called nocturne-serenade, going gracefully, in bolero fashion; the second, yclept The Danza, is a lively tango, full of delicate effects, with brilliant ending; the last movement, Pasquita, is in the style of the slow, sentimental Spanish waltz, languorous, yet with strong rhythm, with moments of gay abandon. There is a middle section of conspicuous vocal tunefulness, followed by increase in speed to the first tempo, the original minor tonic now becoming major, ending joyously. Choral so-

cieties looking for a fine choral work of pleasing attributes, but not difficult, will find this just the thing. F. W. R.

(J. Fischer & Brother, New York)

Robin Goodfellow

Samuel Gaines likes picturesque things and ought to go in for symphonic poems after the Strauss or Korngold manner. He has every trick of musical expression at his fingers' ends and, like Strauss and Korngold and others of the modern school, writes his music as if it were more a study than the outpouring of inspiration. However, choral bodies who are after things to do will enjoy the performance of this highly difficult and expressive work. It demands a very wide range, from low E flat in the basses to high B flat in the sopranos. For mixed voices with two flutes.

The Yarn of the Nancy Bell

William Lester has made a most brilliant and humorous setting of Gilbert's famous poem from the Bab Ballads. This is the sort of music that everybody likes, and it will be enthusiastically welcomed by male choruses all over the English-speaking world, and that is a good part of the world just now. For men's voices. F. P.

(Universal Edition, Vienna)

Second Caprice for Violin and Piano and First String Quartet, Joan Manen; Metopes, Op. 29, Piano Solo, and Etudes for Piano, Op. 33, Karol Szymanowski; Duet for Violin and Cello, and Sonata for Cello and Piano, Zoltan Kodaly

In a foreword to these compositions Joan Manen says that, after considerable trouble and sacrifice, he was able to obtain the right to revise some of his early works. He has designated these revised works with an A before the opus number. Thus these are A-15 and A-16. They are rather attractive compositions, yet one wonders why the composer should have been so anxious to have them reprinted. One would have thought that he would have let well enough alone and would rather have written new compositions to supersede these early works.

Szymanowski is one of those composers who write music that you like if you like it. It must demand a peculiar cast of mind to like it, yet we know that there are many who do—or pretend to. Personally this reviewer finds it entirely incomprehensible. It requires a transcendental virtuoso technique to play, and those who can play it can find out for themselves what it is worth.

Kodaly is one of the most agreeable of the ultras, and this sonata for cello and piano will be found attractive. The harmony is curious, it is true, but logical, and there is a real melodic basis. The same is true of the duet for violin and cello. It is unaccompanied, but is as attractive as it is possible to make this absurd form of composition which it is hardly possible to expect will interest concert audiences.

(J. & W. Chester, Ltd., London)

Hieroglyphs for Three Flutes, Celesta, Harp, Cup Bells, Piano, Two Mandolins and Two Guitars

A foreword says that the first performances of this work, by Daniel Ruyneman, were given at Amsterdam, The Hague and Rotterdam in 1918, under the auspices of the Society of Dutch Modern Music by some musicians conducted by Sem Dresden. It is explained that the cup bells consist of twenty-five copper bells with a range of two octaves, cast by John Taylor & Co., Loughborough, England. The composition itself is one of color entirely. Its melodic value is secondary, but as color-music it must be very attractive indeed. It should have an American hearing. Our music societies take notice!

Impromptus for Piano

Has this composer, Francis Poulenc, any talent? Perhaps so, yet one cannot but wonder what it all amounts to, the

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strivings of this whole school. Like the cubist painters, who surely cannot expect to sell their paintings, these cubist writers must be animated by some desire that has little to do with practical production, sale, or the giving of pleasure. Perhaps they are writing for themselves and their intimate circle. After all, the reviewer can but express his own likes and dislikes. To say that some music is good and some bad is to presuppose a knowledge of real values that no one as yet possesses. Therefore, let it be said that to the present reviewer this music sounds flat, uninspired, uninteresting. Yet it may delight others.

(Wilhelm Hansen Edition, Edward B. Marks Music Co., New York, American Agents)

Studies for the Violin, Collected and Edited by Carl Flesch

This is a large work in three thick volumes offering the aspiring student nearly 150 studies in all the grades and positions. Wherever necessary the studies are prefaced by remarks which act as a guide to the manner of performance and serve to warn the student of the pitfalls of possible bad or dangerous habits that may be acquired by incorrect playing. The studies are gathered from all sorts of sources, most of the great masters of the violin being represented, such names as Corelli, Keyser, Kreutzer, David, etc., being a sufficient guarantee of excellence, while the name of the editor is so well known wherever violin playing is known that the student has assurance that whatever has been selected for his benefit has been carefully chosen and edited. The final studies are of such difficulty that only the virtuoso will be able to play them as they should be played.

This is a really valuable addition to the literature of violin music.

Les Reverences. Menuet by Ign. Friedman, Arranged for Violin and Piano by Leopold Auer

A short, pleasing piece of very moderate difficulty, taking the violin only to the sixth position, and presenting no technical catches either for the violin or the piano. Quaint and charming music in the style of the olden time.

Ave, Maris Stella, by Edward Grieg, Arranged for Violin and Piano by Carl Flesch

A very easy arrangement of this charming melody suitable not only for recital use, where it might be in place as an encore, but also as a study for double stops running as high as the fourth position. A piece that will be welcome in every studio.

(Edward B. Marks Music Co., New York)

Violin Solos That Never Grow Old (Musical Masterpieces for Violin and Piano, Edited by Harold Eisenberg)

This series includes the following: Largo, Handel; Souvenir, Drdla; the Swan, Saint-Saëns; Traumerei, Schumann; Ave Maria, Bach-Gounod; Berceuse, Godard; Simple Aveu, Thome; and Chanson Indoue, Rimsky-Korsakoff. All are old-timers but nonetheless attractive for that, carefully edited and neatly printed. Violinists will enjoy the whole set.

F. P.

NEW MUSIC

Oliver Ditson Company, Boston

CONCERT CAPRICE, a wedding song for the organ, by Roland Diggie. A composition that should be welcomed by organists. Suitable music for this all important occasion seems indeed rare, and this well written number is sure to meet with favor.

Carl Fischer, New York

VALSE D FLAT. A descriptive sub-title, On a Woodland Glade, indicates the type of piano composition. It is written in a brilliant style. Huston Ray, the composer, has created a concert number for advanced students. He has simplified all difficult passages by carefully giving the correct fingering and effective use of the pedal. Good selection.

MAIA BANG VIOLIN METHOD, provided with original exercises and suggestions by Leopold Auer, based on his teaching principles. In five parts, the last volume of this excellent work, which has proven to be most valuable for students and teachers alike. The other volumes were reviewed in this column as they were received from the publisher, and the outline of the contents has been duly commented upon. The lessons of Part V begin with the sixth position, giving daily exercises in preparation for the seventh position, covering every step, minutely worked out for developing of actual technical skill for the virtuoso. A more complete or concise method seems impossible.

Composers' Music Corporation, New York

HYMEN. A song for the low voice, by Bryceson Trehame. This belongs to a set, entitled Twelve Settings of Old English Words. Hymen is No. 8 of the series, all published separately. The words are from that beautiful old poem of Spencer's, of the sixteenth century. A concert number of the highest classical form.

GUIDAMI TUI The Soldier's Star, by Cesare Sodero. A tenor solo, with English translation by Alice Mattullah, from the Italian of Silvio Pichianti. The poem is most impressive and the sentiment has universal appeal. A boy's prayer to his mother. The composer has created a musical setting that is equally fine. A recital number or for the studio.

MY SHIP'S COMING IN. A solo for the medium voice, by Herbert J. Wrightson. A descriptive setting of flowing melody. A love ballad with words by Mary Moncure Parker. Students' recital selection, or encore.

JAPANESE SILHOUETTES. Four little tone poems for the piano, by Kosak Yamada. A most unusual edition. Printed on art paper, with four fascinating illustrations and an excellent photograph of the composer, this makes a gift which all can enjoy. The compositions, only two pages each and very easy, are most interesting.

G. Schirmer, Inc., New York

TWO VALSETTES for the piano, by L. Leslie Loth—Forget-me-not and Wild Blossoms; second grade teaching material, published separately. Good study for rhythm.

SNOWFLAKES. Four salon pieces for piano, by Emil Kronke. In Ballad Style, Trifling, Valse and Romance are

G. M. CURCI

the titles for this intermediate teaching material. Good study in technic and melody. Published separately.

SIX VACATION DAYS. Descriptive pieces for the piano, by Mamie Eliza Nelson. Second grade study, attractive and of educational value. Published separately.

THE HARMONIOUS BLACKSMITH. A paraphrase for violin and piano, by Henry Such. Handel's music has been given an elaborate transcription, offering to the violinist many advantages by developing the left hand and bow technic. The theme appears first in a simple form, then after a phrase in triplets, he introduces chords with harmonics and scale embellishments. The whole arrangement is effective and at the same time an excellent study in spiccato bowing.

LIEBESTRAUM. A transcription of Liszt's music, by Henry Such, for violin and piano. A good arrangement of the popular piano number, it gives to the violinist a selection well suited to the instrument. The melody first appears on the G string, later repeated on the A string. The climax has been developed by double notes and octaves. There are several cadenzas that add to the brilliance of the arrangement. For study or the concert hall.

ONDOIEMENT. An effective concert selection for the piano, by Gustave Ferrari.

SHEEP AND GOAT. Walkin' to the Pasture, cowboys' and old fiddlers' breakdown. A familiar Southwestern tune, transcribed for the piano, by David W. Guion. Here is a musician who knows what he is doing. And that is more than can be said of many composers who attempt to reproduce negro melodies and old tunes, particularly of the South. Mr. Guion's compositions are too well known to make longer comment on this one necessary. Suffice it to say that here is another which will find as much favor as his Turkey in the Straw.

Sam Fox Publishing Company, Cleveland

CHANSON SANS PAROLES. A piano selection of medium difficulty, by Herman Heller. Published in an artistic edition, which characterizes so many of the teaching pieces from this house.

FAIR DEBUTANTE. Another teaching piece for the piano, by Jules Reynard. The same type of composition as the one above.

LA ROSITA, for the piano, by Paul Dupont. The swing of the melody will cause this to be a favorite with students.

Clayton F. Summy Company, Chicago

TOCCATINA. Piano study for the early grades, by Mabel Howard McDuffee.

ON PARADE. A third grade teaching piece for the piano, by William Lester. Interesting and well written.

LIE AWAKE SONG. A reading to music, by Phyllis Fergus. For kiddies at school or church entertainments. For grown-ups, too, if they are clever at this sort of a thing.

ALBUM LEAF. Boy Blue As I Knew Him Then is the second title, and we like it best. A delicate bit of composition that has an appeal. Of medium difficulty, for piano students. A study in arpeggio grace notes, by Raymond Mitchell. The companion piece is About Jack and Jill—entirely different and equally as good. Published separately.

M. Witmark & Sons, New York

SUN AND MOON. A new ballad, by Arthur A. Penn, to a lyric by Gretchen Dick. Dedicated to and sung with success by Reinald Werrenrath. Rarely has one of Miss Dick's poems lent itself so gracefully to music as does this one—"O Sun and Moon, fairy lights, My messengers pray be. Give my loved one all my love And bring back love to me." A light, simple ballad, which makes an effective encore and just the atmosphere young vocal students want. Mr. Penn has given the poem a characteristic melody setting, which has long identified his compositions.

GAY LITTLE WILL-O'-THE-WISP. (My Own Little True Light o' Love.) Music by George J. Trinkaus to

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words by Thekla Hollingsworth. A bright, gay little encore number, just as the composer has asked that it be sung.

Leidner Music Company, New York

BREATH OF APRIL. Louis Hintze has adapted this solo from Grieg's Spring, and has created a number that will find its place on many concert programs. Carol Raven has written appropriate words.

LONGING. Another arrangement by Louis Hintze, and the words are also by Carol Raven. This solo is adapted from Zdenko Fibich's Sketch.

Joseph Williams, Ltd., London

CHILDREN'S MUSIC COPY BOOK AND A B C'S OF MUSIC, by Alice Verne Bredt. Just like a regular copy book that all have or should have in school. Judging by some of the penmanship seen today, one is led to suppose it is no longer considered necessary to write legibly. In teaching children the fundamentals of music, the same lack of attention cannot prevail. A very good idea is this little book.

BY THE RUSTIC GATE, for the piano, by Dorothy Harris. Of medium difficulty.

Arthur P. Schmidt, Boston

WHEN JOAN OF ARC WAS A LITTLE GIRL. A suite for the piano, by Gena Branscombe. Third grade study. There are four tone poems in the set, each built around an incident in the life of the little girl. The composer has told this story on the opposite page in simple words so that the student may have the proper atmosphere for the music. A very fine set, musical and poetic.

M. J.

Ida Haggerty-Snell's Students' Recital

Great success attended the concert given by pupils of Mme. Ida Haggerty-Snell at her studio in the Metropolitan Opera House building, 1425 Broadway, on the evening of December 30. The program contained many interesting numbers and was rendered by the pupils in a manner to reflect much credit upon Mme. Haggerty-Snell. The Jewel Song from Faust, sung by Mrs. Mary O'Neil Clime; Inter Nos, Anna Donnelly; Her Dream, Walter Haller; A Fairy Went a Marketing, Kate Evans; The Birthday, Lillian Kelly; Noel, Mrs. Walter Duke, and Night Wind, Marie Rosie, were among the compositions which received hearty applause.

Bertram Miller at the piano ably assisted the singers with his excellent accompanying.

MacDermid Songs Recorded for Phonograph

The January bulletin of Vocalion records has listed two songs by James G. MacDermid—The Ninety-first Psalm and Sunset Trail of Gold. The former is exceptionally well sung by the tenor, Charles Hart, while the Sunset Trail of Gold, a semi-popular number, is a well balanced recording by the Criterion Quartet, composed of Messrs. Mellor, Young, Reardon and Chalmers.

Daniel Gregory Mason Lectures

The second lecture of the series on The Orchestra, under the auspices of the Philharmonic Society of New York, was given at the University Settlement on January 5, by Daniel Gregory Mason, well known composer, author and lecturer and associate professor of music at Columbia University. The subject of the lecture was The Orchestra of Beethoven.

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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO ENTHRALLED WITH ELLY NEY'S PLAYING

Orchestra Plays César Franck Symphony—Australian Pianist Heard at Private Musicales—Loring Club Gives Carol Program

San Francisco, Cal., December 26.—Elly Ney was presented in recital by Manager Selby C. Oppenheimer at Scottish Rite Hall on December 20. She was heard in a group of Chopin, the Appassionata sonata and the F major Andante of Beethoven, Brahms' E flat Rhapsody, and, with the co-operation of the string quartet of the Chamber Music Society of San Francisco, in a vital reading of the Brahms Quintet in F minor. Mme. Ney possesses a tone of entrancing beauty and an excellent technical equipment. It is through her remarkable musicianship and intellectuality, and through the force of her personality, which vibrates throughout her performance, that she captivates her auditors. In the concerted work, Mme. Ney and the string quartet of the Chamber Music Society of San Francisco, which is composed of Louis Persinger, Louis Ford, Nathan Firestone and Walter Ferner, appeared to be in perfect accord as to perfection of ensemble and interpretation. It was a truly inspired reading.

ORCHESTRA PLAYS CÉSAR FRANCK SYMPHONY.

The San Francisco Symphony Orchestra, conducted by Alfred Hertz, gave its regular subscription concerts on the afternoons of December 15 and 17 to the usual packed house of enthusiasts. To commemorate the centenary of the birth of the great Belgian composer, César Franck, the symphony of the series was the master's symphony in D minor. Throughout this exquisite work lies an undercurrent of religion and mysticism, which quality Mr. Hertz grasped and revealed with all the richness and warmth of orchestral tone at his command. Jascha Schwarzmann was the soloist of the day and gave a polished and finished rendition of the Haydn concerto in D major. Mr. Schwarzmann's work revealed a proficient technic and a warm, vibrant tone with no small amount of imaginative ability. The last work of the program was a spirited performance of Strauss' Don Juan, which displayed the full sonority of the orchestra and Mr. Hertz's authoritative manner of conducting.

AUSTRALIAN PIANIST HEARD AT PRIVATE MUSICALS.

At the home of Lulu J. Blumberg, on the evening of December 17, Unna Bourne, who passed through San Francisco en route to England, played before a few of this city's foremost musicians. Miss Bourne played works by Bach, Chopin, Scriabin, Cyril Scott and Albeniz. Miss Bourne's playing was admirable for her exceptionally fine singing tone and concise and clear execution. Her gifts

are well adapted for the interpretation of the moderns, for she possesses a keen sense of rhythm, an ability to paint and describe through contrast of tonal effects, and an abundance of fire and energy. A more enthusiastic audience could not be desired.

LORING CLUB GIVES CAROL PROGRAM.

On December 18, the Loring Club of San Francisco gave its second concert of the season. The holiday spirit reigned throughout the program, which was devoted to carols. The soloist of the occasion was Lorna Lachmund, who displayed a voice of unusual beauty, a pliant technic and skilful phrasing. Wallace Sabin conducted this excellent male chorus with his customary sensitiveness for light and shade, and attained some effective climaxes.

Rose Florence, a California mezzo soprano, has returned to San Francisco from New York, where she was heard in a successful song recital in Aeolian Hall. Mme. Florence is busily engaged working upon her programs, which she will present during the season before several of California's leading musical clubs and organizations by whom she has been engaged for song recitals. A very active winter is confronting this excellent and conscientious artist.

C. H. A.

OAKLAND SYMPHONY SERIES SUCCESSFUL

Gadski Given Ovation—Graveure Opens Concert Series—Notes

Oakland, Cal., December 26.—A recital by Johanna Gadski, presented by Zannette W. Potter on December 7, at the Oakland Auditorium Opera House, elicited enthusiastic praise. Mme. Gadski sang Wagner numbers and songs by Schumann, Schubert, Schneider, Homer, MacDowell, Kramer and Kahn. The audience acknowledged its appreciation with an ovation and flowers.

OAKLAND SYMPHONY SERIES VERY SUCCESSFUL.

The series of ten symphony concerts by the San Francisco Symphony Orchestra, Alfred Hertz directing, and under the management of Miss Z. W. Potter, is meeting with unqualified success this winter, and the concerts are being attended by increasingly large audiences at the Auditorium Opera House.

LOUIS GRAVEURE OPENS CONCERT SERIES.

Louis Graveure opened the series of artist concerts at Mills College this season, December 8, under the supervision of Ernestine Kier, representing the student body, assisted by Luther Marchant, chairman of the music department. Operatic numbers were the chief feature of his

program. His singing was received with enthusiastic applause.

NOTES.

The piano section of the Alameda County Music Teachers' Association held its December meeting at the studio of Elizabeth Simpson, Berkeley, when Harriet Thompson arranged the program. Julian Waybur spoke upon the San Francisco Music Week and Doris Osborne, pianist, played several numbers.

After eighteen months' study in Europe with noted teachers, Beatrice Anthony, talented pianist and teacher at the Jenkins School of Music, is returning to Oakland in January, when she is expected to resume her teaching, varied with piano recitals.

Warren D. Allen, A. A. G. O., organist at Stanford University, gave an organ recital at the First Presbyterian Church, under the auspices of the Temple Choir of that church. Mr. Allen has had engagements throughout the East, including Cornell University and Tremont Temple of Boston. He plays all his recitals from memory.

Lulu J. Blumberg, a young Oakland woman, has completed negotiations with Jessica Colbert, San Francisco concert manager, for a Transbay Colbert Concert Course. As associate manager to Mrs. Colbert, Miss Blumberg has secured the Municipal Opera House for four concerts to be given this season by the following well known artists: Arthur Middleton, baritone; Vladimir Rosing, tenor; Mischa Levitzki, pianist, and the London String Quartet.

Arrangements have been completed in Alameda for the Adelpian Artist Series, which will be presented under the auspices of the Adelpian Club, to give residents of the city an opportunity of hearing well known musicians for a nominal cost.

Mrs. Carroll Nicholson, contralto and well known voice teacher and coach, presented at her Piedmont studio Ruth Riley Meager, soprano, accompanied by Edna Wyman Riley, assisted by Katherine Hundley, violin, and Harriet Hundley, piano.

The brilliant young pianist, Eva M. Garcia, presented her pupil, Ellen Virginia Clarke (age eleven), at Ebell Hall, in a piano recital, assisted by the Technical High School String Quartet, and Raymond Throckmorton, violinist.

John Wharry Lewis, violinist and popular leader of the American Theater Orchestra, has made a study of music for pictures and has arranged dozens of scores for the photodrama with success. Besides being a violin soloist of unusual ability, he has a prodigious memory for music. He is about to appear at the head of the musical organization of the Imperial Theater, San Francisco. Mr. Lewis boasts of a music library which he values at \$50,000.

The T. and D. Theater recently featured Walter Beaton, baritone, and John Wolohan, piano; also Mr. Becker and his augmented orchestra.

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Concerts by the San Francisco Symphony Orchestra, under the direction of Miss Z. W. Potter, took place at the Municipal Auditorium Arena, December 8. The program arranged for this first concert was a very attractive one and the full orchestra of ninety-five musicians, under the baton of Alfred Hertz, played enchantingly to a large audience of school children and adults.

For a concert broadcasted by the Tribune's radio recently, Margaret Brunsch, contralto, gave a program.

E. A. T.

SAN DIEGO ENJOYS DUPRE

Other Items of Interest

San Diego, Cal., December 26.—An enthusiastic visitor to San Diego recently was the noted organist, Marcel Dupré, who came under the auspices of the Amphion Club. The large auditorium of the Presbyterian Church was crowded to the doors to hear the fine program offered by Mr. Dupré—one most remarkably played. Mr. Dupré also gave a demonstration of his unusual faculty for extemporization, using themes written for him by local musicians, and weaving them very cleverly into the four movements of a symphony.

The San Diego branch of the American Guild of Organists entertained with a dinner in honor of Marcel Dupré. Dr. J. Humphrey Stewart was toastmaster, and speeches by Gertrude Gilbert, Austin Adams and the guest of honor were appreciated.

NOTES.

Vernice Brand, contralto, assisted by Alice Barnett Price at the piano, gave a successful recital of French, German and American songs for the Wednesday Club.

The State College is very active musically these days. Several concerts are being given by the various musical groups—the Men's Glee Club, the Treble Clef Club, the Toy Orchestra (made up of children from the training schools)—all under the supervision of Deborah Smith, director of music at the college. The college orchestra, under the leadership of Chesley Mills, is prospering finely. Dolce Grossmayer presented several of her younger pupils in recital.

Mrs. L. L. Rowan had charge of the carol singing for the great Balboa Park Christmas celebration this year.

Ellen Bronson Babcock is conducting symphony orchestra program study classes for her students and guests.

Carl Morris, vocal coach, announces the opening of his San Diego Studio, at Theatres.

E. Alice Holman, of the Mission Hills Music School, presented two of her teaching staff in recital recently—William Harper, bass-baritone, and Leola Fairchild, pianist.

E. B. B.

BELLINGHAM NOTES

Bellingham, Wash., December 22.—Edith R. Strange attended the November meeting of the Washington State Music Teachers' Association, of which she is vice-president. The meeting was held in Seattle.

For the benefit of the Y. W. C. A. work in foreign countries, the young women of the local association entertained at the Y. W. C. A. building. The program was in charge of Mildred Smith, Cleo Madden and Jessie McCleod. The following participated: Edna Thomas, Esther Salter, Blanche Fulton, Dorothy Barron, Margaret Zurbick, Cecile Foss, Ellen Gustafson, Susie Rich, Jessie McCleod, Gretchen Harms, Elsie Wright, Adeline La Rouché, Dorothy Arnold, Frances Knizek, Agnes Sims, Alice McKee and Hilda Mattson.

The Michigan and Canadian Clubs entertained with musical programs. Those taking part were C. S. Hamilton, Mrs. E. C. Lyle, Elizabeth Issacs, Frank Gottschalk and Ethel Doan.

Arthur Vaughan, violin teacher of Seattle, has organized a class here which he teaches every Monday.

Toscha Seidel appeared here at the Grand Theater.

Albert Benson, violin teacher and orchestra director, went to Seattle to act as concertmaster at the recent appearance of the Civic Symphony Orchestra, directed by Mme. Engberg in that city.

The Bellingham Music Teachers met at the School of Music and Art to plan for the winter's program.

L. V. C.

PORTLAND MUSIC NOTES

Portland, Ore., December 26.—Marguerite D'Alvarez, who is touring the Pacific Northwest under the direction of Steers & Coman, was the soloist at the third concert of the Portland Symphony Orchestra, December 20. Mme. D'Alvarez, who has a glorious contralto voice, deserved all the thunderous applause which she received. The press was unanimous in its approval of her offerings, which included the aria, Divinites du Styx, from Alciste (Gluck); No One My Grief Can Feel (Tschalkowsky), and Agnus Dei (Bizet). Mme. D'Alvarez was ably supported by the orchestra, Carl Denton conducting. Mr. Denton also led his men with charm and vigor in Beethoven's fifth symphony, Wagner's Tannhäuser overture, and Ippolitoff-Ivanoff's Cortege du Sardan. As usual, there was a large attendance. The orchestra, which has a complete instrumentation, is doing commendable work and has won the hearty support of the local press.

The Chamber Music Trio gave the final concert of its winter series at the Woman's Club building, December 11.

The program, which was a joy from beginning to end, consisted of works by Brahms, Smetana and Chaminade. Members of the trio are Susie Fennell Pipes, violinist; Ferdinand Konrad, cellist, and J. Hutchison, pianist.

At a recent meeting of the Society of Oregon Composers the following composers were admitted to membership: Laura Averill of Pendleton, H. C. Pearson of Hillsboro, and Henri Keates, June McMillan Ordway, Mrs. Lee C. Thompson and Mrs. Maurice Seitz, all of Portland. Emil Enna, local pianist, stands at the head of this progressive society.

The Portland Women's Quartet is composed of Ella Hoberg Tripp, soprano and director; Josephine Knutson, mezzo soprano; Gladys Noel and Jessie Hammond, contraltos. The quartet is meeting with success.

Henriette Michaelson, of New York and Portland, has closed her series of piano recitals at the Museum of Art. Her work yielded profitable results, esthetically and intellectually.

In Sherman, Clay & Company's Hall, David Campbell, popular local pianist, recently delivered an illuminating lecture on Beethoven's fifth symphony.

Lucien E. Becker, prominent Portland organist, gave a successful recital at the First Presbyterian Church of Vancouver, Wash.

J. R. O.

Brandorff Pupil Sings for Radio

Carl Brandorff's sixteen-year old pupil, Ethel Rabe, coloratura soprano, has given up to date eighteen radio recitals with great success, and the American Telephone and Telegraph Company Radio Broadcasting Station, New York, writes her that her singing "was enthusiastically received by thousands of radio listeners."

"It must be gratifying to you," continues this letter, "to feel that you have made many new friends. We say this not only because of the impression which you made on our radio managers, but particularly because of the many favorable comments which we have received by letter and telephone. One listener said, the numbers sung by Ethel Rabe 'had a particular appeal, and I wish to state frankly that I have never enjoyed any concert more.' Another listener in Georgia said, 'Please thank Miss Rabe for the beautiful singing she gave us this afternoon. Hope to hear her again soon.' Another in Maine said, 'Ethel Rabe's voice is wonderful. It gave us great pleasure to listen to her.'"

Mr. Brandorff has every reason to be proud of his pupil, whose mature art has caused some people to call her the "child wonder."

Mu Phi Epsilon Clubhouse in New York

Persis Heaton, national president of the Mu Phi Epsilon honorary musical sorority, and a member of Mu Alpha chapter, Simpson College Conservatory of Music, Indianola, Iowa, has announced the appointment of a committee to work out the details for a Mu Phi clubhouse in New York. The members are Mrs. John Whorley, chairman, and Mabel Tyler Hackett, of New York City, and June Donnelly, of Cumberland, Md.

The idea of having a home for Mu Phi members while they are studying in New York was adopted at the biennial meeting in St. Louis last summer. At the same time a \$500 scholarship to be competed for at the next meeting, in Minneapolis in 1924, was voted.

Miss Heaton left recently for an inspection tour which will cover the thirty-three chapters of the Mu Phi Epsilon Sorority in the United States. During this tour she will install a chapter at the State Agricultural College, Manhattan, Kans., and at the University of Southern California. Early in January, chapters will be installed at the University of Wisconsin and the American Conservatory of Music, Chicago.

T.

Mlle. Brard Pleases Montreal Critics

Magdeleine Brard, the young French pianist, who recently played in Montreal, was received with extraordinary acclaim by the public and won the unrestricted praise of the leading critics there. Frederick Pelletier wrote in *Le Devoir*: "Mlle. Brard must be counted among the rare pianists of the day. She is a star that burns brilliantly pure and durable in the firmament. It is needless to speak of her technique, for it is all that it should be. It is her interpretative powers that one must especially admire. I frankly avow that I do not see that the future should hold any limit to Mlle. Brard's achievements. The indispensable, spontaneous technique seems the least difficult thing that she displays. She has the intelligence that enables her to divine distinctly the composer's intention and the temperament that permits her to express it with the maximum intensity."

Mlle. Brard will remain in America about six weeks longer. Her engagements include one in February with the Boston Symphony Orchestra, Pierre Monteux, conductor.

Malkin Brothers' Inaugural Concert

Manfred Malkin's new and handsome building, in which his conservatory is located, was appropriately dedicated with a concert by the three brothers, including himself, pianist; Jacques, violinist, and Joseph, cellist, December 30, assisted by Albert G. Janpolski, baritone. A fine audience attended, hearing much beautiful music, beautifully performed. Joseph Malkin played Lalo and Popper pieces with rich tone and brilliancy; Jacques was heard in two movements from the Mendelssohn concerto, with exciting tempo in the finale, and Manfred gave a version of Chopin's A flat polonaise which was tremendously snappy and effective; it was a splendid pianistic performance!

Cellist Malkin was in New York after playing in forty-four concerts with Farrar (resuming the tour after the holidays), his presence making the trio concert possible. He was warmly greeted by many old friends, and at the close all the participants, including baritone Janpolski, were heartily greeted by many of the audience.

People's Chamber Music Concert Series

The first of the series of six chamber music concerts for students and workers, under the auspices of the People's Symphony Concerts, will be held at Washington Irving High School Friday evening, January 19, the attraction being the St. Cecilia Club, a chorus of 100 women's voices, under the baton of Victor Harris. The club will render the program which it has prepared for its private concert to be given at the Waldorf-Astoria Hotel later in the month. Other concerts in the People's Symphony series include: Flonzaley Quartet, February 16; Hans Letz Quartet, March 23; Lenox String Quartet, April 27; New York String Quartet (founded by Mrs. Ralph Pulitzer), May 25, and the Tollefsen Trio, June 22.

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MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore., March.

DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y., Feb. 1, 1923.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Miami, Fla., February; Wichita, Kansas, March; Columbus, Ohio, June.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas, January 22.

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MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.

CLARA B. LOCHRIDGE, 1116 Cypress St., Cincinnati, Ohio, Feb. 7, 1923.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; classes monthly through the year except Feb. and Mar. in Indianapolis.

HARRIET BACON MacDONALD, 825 Orchestra Bldg., Chicago; Dallas, Texas, January and June.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

LAURA JONES RAWLINSON, 1245 Devisadero St., San Francisco, Dec. 5, 1922; Portland, Ore., 61 North 16th St., June 19, 1923; Seattle, Wash., Aug. 1, 1923.

VIRGINIA RYAN, 828 Carnegie Hall, New York City.

ISABEL M. TONE, 499 Grand View Street, Los Angeles, Cal., April 16 and June 19, 1923.

MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

MAINTAINING INTEREST IN SCHOOL MUSIC

A Discussion of Reasons for Loss of Interest at Certain Times in the School Curriculum

We often hear the opinion expressed by music teachers that there are certain times in a child's life when he apparently loses interest in the subject of music, whether it be piano, violin, or public school work. The depression comes when the child is between ten and twelve years old. Careful analysis of the situation discloses the fact that this lack of interest is due largely to the presentation of the wrong type of music. In instrumental work the teacher feels that this stage of development is the proper time when the initial steps in technical instruction become important, and frequently if the child shows any talent he is put through a rather difficult technical course for which he is not mentally ready.

In public school work framers of courses of study have generally, up until the present, made the same mistake. It was proposed that technical work in music, such as new rhythms, chromatics, difficult tone groups, etc., all be accomplished at the end of the sixth grade, thus leaving the seventh, eighth and ninth grades of the elementary schools free to develop the musical side. In theory this was very fine, but in actual practice it did not work out, because there was not sufficient time allowed to the subject of school music to accomplish such a difficult program.

It was found that the seventh, eighth and ninth grade children were not ready to undertake the work which was assigned to them, and a great deal of time had to be devoted to accomplish the work which should have been accomplished in the first six years. It is a well-known fact that if the subject of music could have two hours of classroom instruction per week, then such a course would be very practical and productive of the finest results.

THE REAL CAUSE OF THE FAILURE.

The subject of technical sight reading is a fine one for the colleges and conservatories, but it does not properly function in the elementary grades. The question has so often arisen, "Is the result really worth while?" There will always be those among us who insist upon advocating that the most important thing in school music is sight reading, and such a group will never be reconciled to the other side of the question. Instead of giving these children a repertory of beautiful songs which should not only be learned, but also constantly sung, we are inclined to give them difficult tests in the reading of intricate music which does not in any sense of the term carry the real message to the child. In addition to this it lacks the emotional appeal which is so necessary at this age.

THE MODERN COURSE OF STUDY.

The consensus of opinion today seems to be that the proper way to introduce music into the elementary school is to give the children of the first two years a larger repertory of songs which make more of an emotional appeal than a musical or intellectual one. The songs should be simple, but not trite. The ideas expressed should be ideas which convey in full musical content and literary consistency. Open groups should be presented which are a part of these songs, and which shall be used later as a basis for further instruction. Next comes the primer stage, wherein the elements of the reading of music are presented both through the observation method and through the sight singing method, and forms the initial step in the reading of music.

The third year is devoted largely to the reading of easy music, but at the same time the idea of rote song singing is not only carried on, but also developed to a greater extent, keeping in mind the building of a repertory. Every new point which is presented is accomplished through the medium of actual singing. Each musical form in its new setting will be deeply impressed upon the minds of the children, not only for present use, but also for a continuation of the idea in later years, thereby producing a thought development in music which is as consistent as that in language.

THE PROBLEM OF RHYTHMS.

It is in this particular, more than in the actual interval work, that children are naturally retarded. It is difficult for a child to study abstractly such forms as the dotted eighth followed by a sixteenth, a triplet, four-sixteenths to a beat, etc., but it is a simple thing to have him sing such forms through the medium of song presentation.

In the next grades the problem of extraneous intervals is studied and the child suddenly realizes that this so-called new element in music is nothing more than the old idea in slightly different dress. "Over and under and through it all," as the poet expresses it, must be sung the exquisite strains of real music, otherwise the whole scheme will fail, and the only thing that we can possibly hope to accomplish is a mechanical recitation based largely upon technical fact.

THE LAST THREE YEARS.

The addition of the ninth year to the elementary school course has in a great many ways simplified the problem of school music, because it divides the school into three sections of three years each, thereby making three psychologic periods for instruction. It is in the last three that the intensive work in chorus singing and music reading is accomplished, and for that reason the first six years should not be designed for any other purpose than to properly train the child's mind to accomplish what the seventh, eighth and ninth year schedule proposes. It is a mistake to assume that all theory in relation to public school music can be actually accomplished in the first six grades. It is proper, however, to plan a course of study so that all necessary points may be presented and studied in the first six years, but it is with the idea that this work shall be culminated and bear its fruition in the upper schedule of the school course.

CONCLUSION.

If the ideas expressed here are carried out sympathetically in any school system, the children will have the proper attitude toward music. At the time when we feel them slipping

away from the subject of music we should do intensive work in the singing of beautiful songs, so that there will be no doubt in their minds as to why we want them to study. At such a time give up technical work and substitute for it the study of beautiful music, which will make a lasting appeal to the child and win him to the thing we expect him to do!

Too Many Recitalists, Says Grace Kerns

In the course of a recent interview with Grace Kerns, the musicianly American soprano, whose artistic work and voice is well known, the rush of newcomers in various branches of music, particularly the recital field, was one of the topics of conversation.

"Only look at the mushroom crop of recitalists that spring up over night, give a New York recital attended by little or no success, and then disappear again, forgotten, but possibly wiser and sadder mortals. Such recitals are, in many cases, given by singers who are far from ready for public appearances. Getting up on the stage and going through what might be called 'vocal gymnastics' seems to be thought artistic singing by many of these would-be artists. The worst of it is, however, that sometimes these mediocre singers sing mediocre songs and yet sometimes appear to 'get by' with it. It takes a real artist, though, to sing Brahms, Schubert and Schumann. Too many recitalists and too much hurry to appear in public is what the trouble is. Real art is for the moment quite choked out. The average modern composition is written to exploit and display the voice, while the fine master songs were written for themselves. Of course this is not true of all modern compositions by any means. There are, on the contrary, some very worth while things and my belief in the American composer's possibilities is a firm one."

Brooklyn to Hear New York Trio

On Friday morning, January 12, the New York Trio will make its first appearance in Brooklyn at the musicale of the Mundell Choral Club. The trio, which is now in its fourth year, has already made a name for itself in the chamber music world. It is most unusual for three musicians of the attainments of Clarence Adler, Scipione Guidi and Cornelius Van Vliet, all busy men, to be willing to devote the time to rehearsals that was necessary to bring the New York Trio to its present state of perfection, but each of the artists has a real love for chamber music and look on their daily rehearsals as a sort of relaxation. Mr. Adler is a well established pianist, Mr. Guidi is the concertmaster of the New York Philharmonic, and Mr. Van Vliet is the first cellist of the same organization, and because of their duties, the concerts of the New York Trio are rare events. Before the orchestral season began this fall they made a short tour, which included concerts in Toronto, Pittsfield, Rochester, New York, and Vassar College, and a Spring tour will be made, opening in Albany, March 10. During the season three concerts are scheduled at Aeolian Hall, New York, one having already taken place; the next one will take place on the evening of January 22, and the final one later in the season.

Münz with New York Symphony January 14

Mieczyslaw Münz, the Polish pianist, has been engaged as soloist with the New York Symphony Orchestra at Aeolian Hall, Sunday afternoon, January 14, under Albert Coates, guest conductor. He will be heard in the César Franck Variations Symphoniques for piano with orchestra, and Mr. Coates will direct the Beethoven fifth symphony in C minor and Rimsky-Korsakoff's suite from the opera Tsar Saltan.

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THE SECRET OF SINGING HIGH TONES

By Frederic Freemantel

FIFTH INSTALMENT

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In my investigations and experiments I have found that the little word "Oh," when used with the right expression, will prove the best and quickest means of revealing to you, in your lower tones, the correct sound of your Head Voice. In other words, this little word will help us to catch hold of the thread of tone that leads us to the Head Voice. Understand, we are not talking about the vowel "O" but the word "Oh," perhaps it would be better to say, the expression "Oh!"

There are, of course, many different ways of saying or expressing this word, and the one right expression we are after may prove rather elusive to you. There are, for instance, the expressions of joy, pain, surprise, anticipation, and hundreds of others which can all be covered with this little word. There will be a variation in tone color in each expression, but of them all and of all the different tone colors, there is just one we want.

We want to get the sound of the word "Oh!" when it is expressed in a "surprised, dignified, haughty, disdainful manner," with all the facial expression that will naturally be associated with such expression.

For instance, can you imagine some dignified woman, haughty and disdainful exclaiming "Oh!" under her breath when something unrefined and extremely uncultured has happened to her or within her sight or hearing? Did you ever see her facial expression and her haughty disdainful manner when she uses this "Oh!" as a "Snub"? The facial expression says infinitely more than the word could ever mean. But it is this expression of the "Oh!" that we need. It is said on the breath, as the breath is "gasp in." Perhaps you can call to mind such an expression as seen by you either actually in life or on the stage. Understand, we are after the facial expression, too, just as much as the word.

Now, can you imagine a person "gasp in" this "Oh!"? Stand before your mirror and try it yourself. Remember, the word is said in almost a whisper as you "gasp in" the breath. Watch your facial expression while you are trying this! Watch closely!

First, notice how your breath is drawn in as in a gasp,

and the word is sounded on the "in-going breath"—not at all loud, but as a whisper. Look at your face and see how elongated it is, see how the eyebrows are raised! The lips, too, are all puckered up so that the mouth or face is just a small round "O" (not Oh). This small "O" at your mouth is like the small end of a megaphone. As you think "from before, backwards," see how large, deep and high is the space in the mouth (the Pharyngeal Cavity). As you go backwards from the tip of the small "O" at the mouth, you will see that the back part of the mouth has widened out just like the large end of a megaphone. Now give a little attention to your "throat position," that is, the position at the large end of the imaginary inverted megaphone. Remember, you must keep this correct expression of "Oh!" while you are doing this. Give yourself a good look and see just what all this expression and throat position really is. That is all I intend to say about it at this time; I will say more later.

Here I must reiterate, the first thing to do is to get this word or expression "Oh!" as you are taking a "gasp in" just the same as if you were in reality expressing the word in a nasty, disdainful snub. Then do this before your mirror and watch your expression very closely. Notice the position of your throat, your tongue, your mouth and lips. Watch your facial expression and all your vocal parts. Be sure that you say the "Oh!" softly, as a whisper and as you are "gasp in" the breath.

This expression is more readily assumed and understood by women than by men, which is one of the reasons why women usually get their tones more quickly and easily than men. But if you men will get up enough courage to have a good look at yourselves in your mirror and practise the saying of this word this way, you will better understand the value of this as we proceed. This expression brings about the correct physiological action necessary for high tones, without going into a lot of confusing anatomical details. I would suggest that you practise the "gasp in" during the week, not on any pitch; it will give you the "position" for our next step.

(To be continued)

point of voice," and the Times declared that "Her performance was notable."

"She is certainly one of the finest Gildas heard here of late years," so stated the Boston Globe on the day following Miss Lucchese's appearance in Rigoletto in the Hub City. "She sang Caro Nome as it has rarely been sung." "Her difficult role (Olympia in Tales of Hoffman) was interpreted in a manner hard to improve upon." "Miss Lucchese won distinct musical and dramatic triumphs," are but a few of the other tributes won by Miss Lucchese during her engagement with the San Carloans in Boston.

Pittsburgh, too, was enthusiastic over her fine art, the critics stating that she was magnificent in the role of Gilda, that Martha fits her like a glove and that she deserves particular praise for her happy combination of musician-ship, dramatic ability and stage presence as Violetta in Traviata.

Former Pupil Praises Simmons.

The accompanying letter from a former pupil of William Simmons, New York baritone, speaks for itself and therefore needs no further comment:

Pittsburgh, Pa., December 26, 1922.

DEAR MR. SIMMONS:

I am writing today to tell you that during the length of my vocal study, I have not been able to produce tones with such ease and beauty as when under your guidance and instructions.

I am very sorry that I cannot go back to New York to continue studying with you, but shall remember the invaluable things that you have given me, and will use them successfully.

Wishing you the best of luck,

Sincerely your pupil,

(Signed) FANNY KLIBANSKY.

John Charles Thomas' Appearances

John Charles Thomas, who appeared on Thursday morning, December 28, at the Blackstone Hotel in Chicago, in Rachel Kinsolving's series of morning musicales, returned at once to New York to sing at a private soiree at the home of Mrs. Reginald De Koven. He will be kept very busy during the month of January, giving concerts in New York City (at the Biltmore Morning Musicales), Newark, Washington, Baltimore, Albany, Rochester, Boston, Fall River, and New York City (Haarlem Philharmonic Society at the Waldorf-Astoria).

Erna Rubinstein's Second Appearance Here

Erna Rubinstein will make her second New York appearance of the season at a Carnegie Hall recital on January 19.

Opera Triumphs for Lucchese

Josephine Lucchese, the brilliant coloratura soprano of the San Carlo Grand Opera Company, in addition to her recent successes in concert in Texas, has scored a series of triumphs in Boston, New York, Philadelphia, Washing-

Ledger), "Miss Lucchese is a real coloratura, but also she is a true lyric soprano, her voice having good volume and rare purity and sweetness" (Evening Bulletin). "Miss Lucchese exceeded the vast audience's wildest expectations both in her vocalism and in her histrionic quality" (Evening Star).

After appearances in Washington in Traviata and the Tales of Hoffman, Miss Lucchese added many press tributes to her already large collection. According to the Washington Evening Star, she is a "perfect Violetta from every



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JOSEPHINE LUCCHESI,
coloratura soprano.

ton and Pittsburgh with the San Carloans. Miss Lucchese appeared in the above named cities in the following operas: Lucia, Rigoletto, Traviata, Barber of Seville, Martha and Tales of Hoffman. Everywhere the critics praised her art highly, the Philadelphia dailies stating that "None who heard her could ever forget her" (Inquirer). "The audience went wild with enthusiasm" (Record). "Her sincerity in action as well as the beauty of her singing went far to insure the success which was so justly hers" (Public



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OPINIONS OF THE PRESS**The Dayton Westminster Presbyterian Choir**

M. H. Hanson has just placed another American choir on the map—the Westminster Presbyterian Choir, hailing from Dayton, Ohio, which has just completed its first concert tour. This choir, which was brought to the notice of Mr. Hanson some two years ago, and is conducted by John Finley Williamson, has made a splendid impression wherever it has been heard.

Mr. Williamson presented these fifty young Dayton women and men in a taxing program which commenced with Bach and finished with Gretchaninoff, sung a capella and entirely from memory, which called forth expressions of praise both from the press and public.

Much credit is due to Mr. Hanson for the courage and enthusiasm he has shown in the development of choral singing. He took this totally unknown American choir to Pittsburgh and to the great Syria Mosque. It was courageous, because Pittsburgh boasts of some fine choral societies, among which must be specially mentioned the Cecelia Choir, conducted by Charles N. Boyd. Among the cities visited were Cleveland, Detroit and other mid-western musical towns, all of which appreciated the work of the choir. It is therefore not to be wondered at that the Dayton citizens and press gave them a great reception on their return. The Journal of December 14 editorially wrote as follows:

A WONDERFUL CHOIR.

The Westminster Choir is a cultural asset of tremendous power and influence to the city of Dayton. At home, it is a consistent and never-fading influence for the promotion of musical achievement. Abroad, it has spread the name and fame of Dayton as a city whose cultural development keeps pace with its commercial and industrial, which are unsurpassed in the land.

The Dayton Westminster Choir represents an ideal. It was formed two and a half years ago, as the result of several years' work under capable director, J. F. Williamson. The singers who compose it are so devoted to their ideal that its personnel has changed but little in that time. This fact, in connection with the constant work at rehearsals, makes the Dayton organization unique in choir fields.

Because they are so scarce, it is evident that very few organizations in the country are willing to work so hard in the single pursuit of an ideal. The sacrifices of time and effort are tremendous. Big as the ideal may be, the work in pursuit of it is bigger. To make it the success it is today, every member had to live and work and study tirelessly over long hours, when friends and family were enjoying lighter and less taxing diversions. The choir, consequently, is a labor of love and impersonal ambition.

An assistant leader and treasurer are the only officers having any control over the affairs of the choir, and a small sum is kept on hand which comes from a contribution each week by each member. The rewards which come to members are such as come from musical triumphs, increased education in music, and the satisfaction of doing a worth-while thing on a big scale without money and without price.

The secret of the success of the choir is in the sincere desire of its members to give joy and pleasure to others. As its director, J. F. Williamson says: "There is the joy of doing something so much worth while that less worthy affairs seem too trivial to spend time upon. A kindly spirit of helpfulness is one of the fairest products of all the discipline and training which these choristers experience, as well as the ability to sing difficult music intelligently." Dayton is proud of the Westminster Choir. In it she possesses something that few cities in the country have. It has few equals and no superiors. The congratulations of the entire city go out to the choir on its safe return from a long trip during which it tremendously advanced the name and prestige of the city which is proud to call it its own.

Arthur Rubinstein Praised by Chicago Press

Arthur Rubinstein, who recently appeared as soloist with the Chicago Symphony Orchestra under Frederick Stock, was highly praised by the Chicago press, December 2, as the following excerpts prove:

Arthur Rubinstein, nephew of Anton Rubinstein, has developed into a sterling virtuoso, who combines great technical skill with refined musical qualities, with innate instinct for accent, with a sense for beauty in tone coloring and with a personality which at once fastens the attention of his audience upon his playing.—Maurice Rosenfeld, Chicago Daily News.

There was the big sweep to the rhythm and the smashing chords that had the racial flavor. It was in Mr. Rubinstein's blood and he played the music something after the fashion Tchaikowsky had in mind. It was a brilliant performance and had an immediate hit with the public.—Karlton Hackett, Chicago Evening Post.

Yesterday's symphony concert at Orchestra Hall gave us a great thrill for it served to reintroduce to us Arthur Rubinstein, of whose first appearance here we wrote in terms of unbridled praise. Mr. Rubinstein is worthy of the name he bears. The illustrious Anton himself could surely not surpass the talents, the accomplishments, let me say, the genius of this young giant of the keyboard. His tone and technique are a dual instrument with which he creates marvels. In cantabile nothing can excel the exquisite beauty and singing quality of his legato. When feats of virtuosity are required, Rubinstein is armed with power, stupendous assurance, authority and accuracy. Brilliance is a weak word to describe the breath-taking audacity of his technical display. In fact, when I listened to his octave flights, something gripped me at the throat—a sort of so suppressed excitement that would set a woman's nerves a quiver, and leave no understanding listener indifferent. Rubinstein is just that—an exciting pianist and a magnificent artist. The audience, almost spellbound during his playing, recovered sufficiently to recall Mr. Rubinstein about eight times. When I left the hall, he was playing encores and I could readily believe that he is still playing them.—Herman Devries, Chicago Evening American.

Arthur Rubinstein in Tchaikowsky's famous concerto. He sees in the work an opportunity for dashing pianism of the most breath-taking sort, and his audience, which had filled the hall to hear him yesterday, frenzied with joy at his success. His playing was plucky, fired with ambitions, giving the composer no quarter. Tremendous speed was his first thought, and tremendous power as second. There was an encore.—Eugene Stinson, Chicago Daily Journal.

Seldom has the peace and calm of the Friday afternoon symphony concert in the Orchestra Hall been shaken to its depths as it was yesterday when Arthur Rubinstein, pianist played Tchaikowsky's concerto in B flat minor. His fingers are like highly sensitized steel, swift and certain in touch but responsive to the slightest change of mood.—Chicago Journal of Commerce.

A great show this peppery little pianist made out of it, bouncing enthusiastically out of his seat every time he smashed into a big chord, setting a pace that would have run an ordinary orchestra out of breath, but only resulted in making the Chicago Symphony sit up a bit straighter, and carrying the audience along with him at the same speed—a high tension, spirited entertainment—it was enormous. Isn't it a pity that so lofty a work should be so unappreciated?—Edward Moore, Chicago Tribune.

Kochanski Pleases Washington

Paul Kochanski recently played in Washington, where he scored a tremendous success, as the attached comments from leading papers there (December 2) will show:

Another applicant for the glory that is Kreisler's has stepped forward from among the violinists of Europe and gives rare promise, if, indeed, he has not already attained it, of eventually reaching

the great Austrian's plane. Paul Kochanski, the young Polish violinist, who gave a delightful concert program at the National Theater yesterday afternoon, is a virtuoso of the first rank. He had his entire audience with him every moment of the recital and there were even shouts of "bravo" toward the end of the program. His numbers were so enjoyed that not a soul in the entire audience, which filled the fine new theater to capacity, thought of leaving until at least two musical favorites had been given as encore numbers to supplement the final group listed on the program. Mr. Kochanski received a genuine ovation.—Evening Star.

There is every reason for those who heard Paul Kochanski, the distinguished Polish violinist, at the National Theater yesterday on the occasion of his fifth appearance in this city, to congratulate themselves. Rarely has a more uniformly pleasing program been presented here. Mr. Kochanski, though his technical skill is great, did not select numbers that make an audience gasp with amazement that they are played at all. Instead, he chose works that almost any audience would be glad to hear.—Washington Herald.

He held the audience almost spellbound, not so much because of his technical skill, thought that is great, but because he had selected works that were delightful in themselves and played them with consummate mastery.—Washington Times.

Western Critics Laud Macbeth

What some of the papers said in cities recently visited by Florence Macbeth, soprano of the Chicago Civic Opera Company, are appended:

Barring the flawlessly pure tonal quality displayed—a thing to be remembered in itself—Miss Macbeth delighted the audience with her fine art. It would be difficult to imagine a freer or more lovely rendition of the classic aria, Ah fors' e lui, from Verdi's Traviata, than she gave. She takes her vocal "hurdles" with elegance and ease.—R. W. Borough, Los Angeles Record.

Miss Macbeth's voice has a quality of clearness and control that has caused her to be compared most favorably with Galli-Curci.—Los Angeles Examiner.

Her greatest triumph was the aria, Ah fors' e lui, from Traviata. Miss Macbeth's voice was superbly bell-like, smooth, velvety and well pointed, her phrasing was excellent, her artistry unquestioned.—Florence Pierce Reed, Los Angeles Express.

Miss Macbeth's program was arranged to display to best advantage the great flexibility of her voice, which, besides its remarkable range, is so perfectly clear and true, with a flute-like quality that made her softest note audible in the remotest corner of the auditorium. Every number was a gem.—Santa Ana Daily Register.

Florence Macbeth, a Tanagra figurine, stepped onto the platform of the Baptist Church last evening, and took the hearts of seven hundred people into her tiny hands and held them during the most marvelous concert Grand Junction people have heard since Mme. Schumann Heink. In a soft, rose-velvet hoop-skirt and silver lace bodice, she bowed and curtsied, and sang encore after encore with the joyousness and graciousness of the true artist until one was ashamed to ask for more, and yet dared not miss the chance to hear the silvery bells of that voice again.—Genevieve Stone, Grand Junction (Colo.) Daily News.

Florence Macbeth has at her command all the artistry that interests all discriminating music lovers in the sheer mechanics of her wonderful vocal ability; she included in her repertoire some of the famous numbers that display the flexibility and technique that make her remarkable; and she also draws upon a wide range of musical literature to put on her program some of the simpler lyrics and ballads that make her singing go straight to the hearts of all who listen, whether versed in technical matters or not.—Grand Junction Daily Sentinel.

More Encomiums for Crooks

Richard Crooks, tenor, whose New York debut was made this season under the most brilliant circumstances, sang The Messiah at Port Chester, N. Y., January 4. Today, January 11, he will appear as soloist with the Detroit Symphony Orchestra in Liszt's Faust Symphony, and on January 16 in recital in Baltimore. He has been engaged by the Toronto (Canada) Orpheus Society for a concert on March 15 next; this will be the singer's first appearance in the Dominion. Appended are more Buffalo, N. Y., press praises:

Richard Crooks proved to be a gifted young singer with a voice very sympathetic in quality, full and round for a tenor, and with a style marked by understanding and musicianly feeling. The Gounod aria from Faust, Salut Demure, Chate et Pure, gave him a chance to do some very excellent singing. The Prize Song from The Masteringers he sang lustily. His other numbers were by Harry Gilbert, Rachmaninoff, and Coningsby Clarke. Now Sleeps the Crimson Petal he added as an encore singing it with lovely effect in the quality of his pianissimo.—Buffalo Evening Times, December 5.

The Buffalo Orpheus has always been noted for bringing to Buffalo for the first time many delightful artists, and last evening it once more brilliantly justified its reputation in this respect in presenting for his first appearance so splendid a singer as Richard Crooks, who has one of the most beautiful lyric tenor voices with great dramatic possibilities that has been heard here in years. Although only twenty-two years old, Mr. Crooks has already attracted serious attention in New York and other large cities. Already he reveals amazing musicianship and a suggestion of histrionic achievements to come and the development of a robust quality that will entitle him to a high place among leading tenors of the day. Seldom do audiences and orchestra join in such acclamations as were accorded the young artist.—Buffalo Courier, December 5.

Press Praise for Jerome Swinford

Jerome Swinford recently gave his third recital in Providence within a year, and his fourth appearance there will be on January 29 when he sings for the benefit of the Soldiers' and Sailors' Memorial. Following his recital of December 13 at the Women's College in Brown University, the Providence Journal commented in part as follows:

Variety and a wide range of songs marked an unusually interesting program. . . . Possessed of an exceptionally beautiful voice and a dramatic style, Mr. Swinford won laurels on his two recital appearances here last season. In his singing yesterday he revealed the same qualities in his art that charmed his hearers at his earlier appearances here. This was particularly true of the Handel song, in which the sustained and flowing melody of the song was delightfully brought out. The Schumann songs were sung with vocal artistry of a high order, while the swinging measures of the Russian song made so deep an impression on the listeners that, by request, the baritone repeated it at the end of the afternoon. The beautiful Hungarian Forget Me Not was a gem of the recital and the Negro spirituals at the end were so admirably interpreted that Mr. Swinford was forced to add others.

Mellish Charms.

The following notices give some idea of the success that Mary Mellish, Metropolitan Opera soprano, achieves in her concert appearances:

Mary Mellish was greeted with tremendous applause from a capacity filled house. Her voice, rich, sweet and vibrant, delighted her hearers who called her back again and again. Miss Mellish has an exceptionally wide range, and her tones in every register were

clean cut and pure. She proved herself to be very versatile.—Lincoln Star.

Miss Mellish has youth, charm, and a voice of great loveliness. She was recalled many times, and granted five encores.—Lincoln Daily.

A large and appreciative audience at the City Auditorium greeted the brilliant soprano, Mary Mellish, of the Metropolitan Opera Company. Miss Mellish delighted her hearers, and unstinted praise of her lovely voice, which was particularly charming because of its fresh, young quality, was heard on all sides. The sympathy between the artist and her audience was felt during the entire program.—Lincoln Star.

Mary Mellish, soprano of the Metropolitan Opera Company, sang at the City Auditorium, Friday evening, for a great audience. The artist recital was the great event of the state association planned for the entertainment of delegates. The beauty of Miss Mellish's voice, her fine interpretations and exceptionally smooth technique were appreciated from the opening number.—Lincoln State Journal.

Marie Zendt Makes a "Hit"

Marie Sidenius Zendt was the soloist with the Duluth Glee Club the middle of December and a letter dated December 14 from Victor Sandberg, director of the organization, eloquently bears out the success she made. It follows:

Dear Mme. Zendt:

Enclosed please find clipping from Svenska Amerikanska Posten, and I must add that we have never given a concert that has given such general satisfaction as this, our last concert. It is really the talk of the town. Wherever we go, we hear nothing but the best of praise and, of course, you made a wonderful hit with the people and I must say your artistic singing is more than worthy of all the praise you can get. I am only looking forward to the time when we may have the great pleasure of hearing you again in concert.

Admiringly your friend,
(Signed) VICTOR SANDBERG,
Director Duluth Glee Club.

Hans Kindler Earns Just Praise.

Hans Kindler, celebrated cellist, earned just praise in his appearance as soloist with the Philharmonic Orchestra, under Josef Stransky, at the Metropolitan Opera House, Sunday afternoon, December 28:

Mr. Kindler played Tchaikowsky's Variations on a Roco Theme with orchestral accompaniment. His interpretation of this work was delightful. Gay simplicity and carefree charm are seldom associated with Tchaikowsky; yet both these qualities, together with a rhythmic grace suggestive of dance movements, mark the theme and variations, and Mr. Kindler was most successful in his portrayal of these attributes.—Herald.

Hans Kindler played the cello solos, proving himself the best part of the program.—World.

The large audience gave the artist an enthusiastic recall in Tchaikowsky's infrequently heard Variations on a Roco Theme.—Times.

Two Recent Successes for Dicie Howell

Two recent successes of Dicie Howell's deserve the special mention in these columns that they received at the hands of the music critics in Philadelphia, Pa., and Omaha, Neb. Miss Howell was again engaged to sing the Christmas Messiah at the holiday celebration of the Philadelphia Choral Society under H. G. Thumder. This was the twenty-sixth performance of The Messiah under Mr. Thumder's baton.

"Very nearly three hundred singers were in the chorus," said the Public Ledger, "about two-thirds of whom were

women. Half of the Philadelphia Orchestra supplied a vigorous and confluent accompaniment and played the prelude and the pastoral symphony. The soprano soloist was Dicie Howell, soprano, of New York.

"Dicie Howell carried the soprano burden with a voice flexibly adequate to such florid, intricate phrases as those of Rejoice Greatly, and equal to the emotional requirements of Come Unto Him and I Know That My Redeemer Liveth." The critic of the North American stated that "Miss Howell's clear voice showed to best advantage in the aria Come Unto Him."

The Omaha World-Herald and Omaha Bee critics tell their appreciations:

Miss Dicie Howell was heard for the first time in Omaha and gave a great deal of pleasure, not only with the beauty of her voice, which is of brilliant lyric quality and of great range, but also with her gracious manner. Having chosen the aria from Louise, Depuis le jour, for her initial offering, she delivered it well vocally, meeting with ease all its difficulties. Miss Howell added as an encore the Waltz from Romeo and Juliet, by Gounod. She was eminently successful in the next aria, O Beaux Reves, by Saint-Saens, sung with pathos and in excellent French. The last group, fully and carefully arranged.—Omaha Bee.

Miss Howell has a lyric voice of pure, limpid quality. She sings fluently and with much finish and style. Her interpretation displayed a fine musical taste and regard for the finer points which make the artist. Her group of songs were chosen most thoughtfully in English, proved interesting, also. Miss Howell was very warmly applauded.—Omaha World-Herald.

Olive Marshall and the Critics

Olive Marshall, soprano, was again one of the soloists for Handel's Messiah, which had its ninety-seventh presentation in New York City by the Oratorio Society on December 27. The following day the local papers gave considerable space to the event and commented in detail upon the soloist. The following quotations refer to Miss Marshall's singing:

Olive Marshall's soprano was strong and clear; she sang with confidence and ringing tones that carried and were smooth.—New York Tribune.

Olive Marshall, of the quartet of leading voices, was the soprano heard as a newcomer last year, and again successful in combining youth's fresh fervor of voice, within the commanding style of Handelian convention.—New York Times.

Olive Marshall sang the soprano solos with understanding.—Grena Bennett, New York American.

Olive Marshall was the soprano. Rejoice Greatly, Come Unto Me, and others of her solos were sung with sympathetic voice, always keeping in the spirit of the music.—Paul Morris, New York Telegram.

Olive Marshall's clear soprano being more than equal to the demands placed upon it.—New York Evening Mail.

Louis Robert at Temple Bnai Jeshurun

Louis Robert, the Dutch organist who last summer came recommended by Mengelberg (whose assistant he was) and played during the summer at Greene Avenue Baptist Church, Brooklyn, also giving a recital at Wanamaker's, has been engaged as organist of the Jewish Temple, corner 88th street and West End avenue, Rev. Jacob Schmitz, Cantor. Mr. Robert is also assistant conductor for the Schola Cantorum and coaches many opera singers. January 2 he was the accompanist for the Anne Robinson song recital, Aeolian Hall, New York.

SOUTH DAKOTA FEDERATION OF MUSIC CLUBS FORMED

Concert Notes

Sioux Falls, S. D., January 4.—The formation of the South Dakota Federation of Music Clubs is just another indication of the great progress being made in music in this section of the Northwest. Plans were completed and a constitution adopted at the meeting which was held at Mitchell in December, whereby Ethel Hutchins-Peterson, of Sioux Falls, was elected president; Mrs. H. F. Chapman, Vermillion, first vice-president, and Mrs. Baughman, of Highmore, second vice-president; a treasurer, third vice-president and secretary are to be selected later. Dean L. N. Daily (Yankton College), Dean W. R. Colton (State University, Vermillion), Dean Kohler (State Agricultural College, Brookings), Dean L. N. Putnam (Dakota Wesleyan, Mitchell), Vernon Alger, a well known violinist and teacher of Sioux Falls, and Mr. Eversham, of the Madison State Normal School, were present and expressed a desire to co-operate. A summary of the musical condition of South Dakota was presented by Mrs. Peterson, and the plans and policies of the National Federation of Music Clubs outlined. Compositions of several of the South Dakota composers were heard, and two promising young violinists—Alberta West, of Sioux Falls, and Ronald Barkyl, of Wagner—gave some very pleasing numbers.

CONCERT NOTES.

Sophie Braslau, American contralto, was recently heard in a song recital here, a number of the Great Artists' Course, under the direction of Mrs. Will H. Booth.

There is a possibility of hearing the Hinshaw Opera Company in a return engagement this season, in The Impresario, with Percy Hemus. The former production, Così Fan Tutti, was well received, and the singing of Irene Williams well remembered.

The Ruth St. Denis Dancers, also a number of the same course, gave a varied and beautiful program in December.

The organ recitals given each Sunday at the Congregational Church by Kendall Cressey are proving an established factor in the musical life of the city. Mr. Cressey understands his instrument, and his programs show much taste in variety and style.

Rehearsals are being held regularly by the community chorus, under the direction of Stanley Stevenson, and by the Philharmonic Chorus, with P. H. Hazen as director. Interesting numbers are being prepared which will add much to the spring music festivities. V. P. E.

John Charles Thomas and Anna Fitzu Meet

At the New York party given by R. E. Johnston, Anna Fitzu and John Charles Thomas met for the first time. They immediately slipped off into an adjoining room to rehearse the duet from Don Giovanni, which they sang in joint recital a few days later in Albany. The two voices blend very agreeably.

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Musical Comedy, Drama and Motion Pictures

THE RIVOLI.

The most interesting number on an unusually interesting program given at the Rivoli during the week of December 24 was entitled *Movies of the Future*, and introduced Kelley's Plasticon Pictures. By means of colored glasses—red for the right eye and green for the left—these pictures, which are somewhat blurred to the naked eye, assume the much sought after third dimension with startlingly realistic effect. It was a real look into the future, which could not help but bring a thrill. The feature picture was *Back Home and Broke*, one of the best things Thomas Meighan has done. This genial actor's popularity is increasing to a surprising extent, and by 9 o'clock of an evening not only was every seat taken and all the standees the place would hold admitted, but also the lobby was packed and even the sidewalk more than comfortably filled with those waiting to be admitted. The overture was the *Dance of the Hours*, from Gioconda, Frederick Stahlberg and Emanuel Baer conducting the Rivoli Orchestra. Riesenfeld's Classical Jazz, which followed, aroused the customary enthusiasm. A music film, with the Hastings Twins in *Toddling Tots*, pleased, and the appearance of the twins themselves at the finish scored a hit. Around the Christmas Tree was the name of a group, which included Gladys Rice, soprano; Barbara Rawie, mezzo soprano; Inga Wank, contralto; Fred Jagel, tenor, and several others, and permitted the introduction of various well known Yuletide melodies. The Rivoli Pictorial, a number by the Serova Dancers, Helen, Sallie, Dolores, Hedwig and Alma, and a Pat Sullivan cartoon comedy, *Felix Turns the Tide*, completed the program.

Probably no number on the fifth anniversary program at the Rivoli last week aroused more enthusiasm than Riesenfeld's Classical Jazz. Through the courtesy of Morris Gest, this was the *March of the Wooden Soldiers*, the popular number from Balieff's *Chauve Souris*. To add to the effectiveness, the wooden soldiers, one by one, slowly crossed the stage before the delighted audience. The overture which preceded this was the *Capriccio Italien*—which, if not Russian in name, at least had a Russian composer, Tchaikowsky. An eccentric music film entitled, *Daddy Long Legs*, pleased with its very oddity. The feature picture was *My American Wife*, with Gloria Swanson and Antonio Moreno, the scene being laid in South America. As was fitting, therefore, the vocal prologue was a Spanish *Serenade*, well sung by a quartet consisting of Barbara Rawie and Miriam Lax, sopranos; Inga Wank, contralto; Hubert Caron, baritone, assisted by the Rivoli Ensemble. A gay Spanish fandango completed the picture. There was another dance, too, after the picture, *Chopiniana*, by the Serova Dancers, Alma, Helen, Hedwig, Elma and Lucia. There was the prelude No. 7, the minute waltz, nocturne and mazurka. The Rivoli Pictorial, a Lloyd Hamilton comedy, *The Speeder*, and the Handel Largo, played by J. Van Cleft Cooper at the organ, completed the program.

THE RIALTO.

The program at the Rialto last week was an especially interesting one, both in regard to the music and the motion pictures presented. Thomas' very popular overture to *Mignon*, with Hugo Riesenfeld and Joseph Littau alternating at the conductor's stand, was the first number, following which came Riesenfeld's Classical Jazz. The usual interesting gathering of the latest news was shown in the Rialto Magazine. *Toddling Tots*, a music film, was the next number. *Movies of the Future*, introducing Kelley's Plasticon Pictures; Thomas Meighan in *Back Home and Broke*, and *Felix Turns the Tide*, a Pat Sullivan cartoon comedy, were all so well received at the Rivoli the preceding week that they were carried over to the Rialto for a second showing last week. Susan Ida Clough, mezzo soprano, scored a decided hit with John Openshaw's *Love Sends a Little Gift of Roses*. This is a charming ballad and is sure to make an appeal with an audience, whether it be sung on the concert stage or in the theater. Lillian Powell, danseuse, put the proper rhythm and grace into her interpretation of Kreisler's *Liebesfreud*.

THE CAPITOL.

The feature picture here last week was Marshall Neilan's *The Strangers' Banquet*. It proved to be only fairly interesting as far as the story was concerned. The direction was handled with the same skill which characterizes most of the Neilan pictures.

The feature occupied the main portion of the program, although Mr. Rothafel had prepared an operatic potpourri which in parts was good. The orchestra contributed part of the prelude to *Lohengrin* as an overture. The Wagner music scarcely finished before the strains to the Prologue of *Pagliacci* were taken up. Erik Bye gave a most creditable interpretation to the famous number, in fact his voice is exceptionally good. Mr. Mendoza conducted the second performance on Thursday evening, and one felt he was a bit too enthusiastic with his directing, thereby spoiling many of Mr. Bye's phrases with too heavy a tone from the brass. Frederick Jagel sang *Ah, So Fair*, from *Martha*, with a light small voice. Evelyn Herbert and Robert Davis sang the *Miserere* from *Il Trovatore*. Mr. Davis' voice was too light in quality for this music and Miss Herbert, who is the possessor of a fine voice, appeared to be singing a solo. The unit closed with one of Mr. Rothafel's original interpretations; *To the Dance of the Hours*. Gambarelli, of course, was the soloist. Just before the feature Elizabeth Ayres sang a popular ballad, *Love Will Find a Way*. This song also formed the basis of the musical score for the feature.

THE STRAND.

Harold Lloyd has certainly made an amusing and well worked out comedy in his latest picture, *Doctor Jack*. It is one of the cleverest things of its kind we have seen in a long time. After the feature, Charles Urban presented the first film of the Great British Authors' series.

The program opened with *Reminiscences of 1922*, arranged and compiled by Carl Edouarde, musical director. The next musical number was entitled *The New Year's Party*, in five scenes, and included the Strand Male Quartet and Walt

Kuhn's Merry Music Riders. The opening scene was a motion picture with musical numbers interspersed. The first was called the *Sleighbing Party*, which was rather amusing. The motion picture took up the theme again, and one followed the flight of reindeers until landed on the top of a roof. At this point another scene was created which ended in a song and dance. The last number took place at a riding academy. This was very clever, and the first time the writer saw it, at the tiny Punch and Judy Theater about two months ago, it was one of the features of the Forty-niners. It is equally as amusing as it is interpreted at the Strand. The prologue to the picture was an original number arranged by Manager Plunkett. It was a very good program from start to finish. MAY JOHNSON.

CHICAGO OPERA

(Continued from page 24)

It has all the virility demanded. The clarionlike tones that the American tenor poured forth brought thrills to his hearers, and the vigorous manner in which he acted the role made him an admirable interpreter of a role that has not often been heard to best advantage on the stage of the Auditorium. Marshall is a star, a big drawing card. He was acclaimed all through the evening and will in all likelihood be one of the first artists re-engaged for next season.

Louise Homer, seductive, beautiful, sirenlike, was the Delilah. Beautifully gowned, she looked ravishing to the eye and more like a debutante than a woman who is already a proud grandmother. Vocally, she was fine, even though some of the music lies too low for her, and at times, especially in the second act, she was completely inaudible; but yet her work as a whole was satisfactory. For some unknown reason the famous contralto aria, *My Heart at Thy Sweet Voice*, ended in perfect silence, while heretofore tempestuous plaudits re-echoed throughout the Auditorium. The strange attitude of the audience was so much more noticed, since the aria was excellently sung by Mme. Homer; but at the close of the act she was recalled amid plaudits which showed that her hearers waited to show their approval, and the fault was not the contralto's but their own.

Cesare Formichi was excellent as the High Priest. It was the best work he has done this season, both from a vocal and a histrionic point of view. He sang with great dignity, tonal beauty, and his glorious organ, having in the Saint-Saëns music full sway, he found himself very much at home and made a distinct hit. His French enunciation is very pure and he acted the part with nobility. Though very good as the old Hebrew, Edouard Coteuil could not obliterate from memory the one of last season, Paul Payan, whose return to the company is here politely suggested to the management. Desire Defrere was, as always, more than satisfactory as Abimelech.

If given the last place in this review, Giorgio Polacco's reading of the three act biblical opera well deserved first mention, as he knew with his baton how to depict the languorous and pathetic music of Saint-Saëns, and his stupendous climaxes and well built pianissimos cannot be too highly praised. An astute conductor, Polacco has the instinct for the theater. He made of the Saint-Saëns score, as beautiful as it always is, an opera of great action, while heretofore it seemed on the opera stage a little tedious and as if belonging to the concert platform. Better praise than this could not be given a conductor, as really, under Polacco's guidance, Samson and Delilah was re-created at the Auditorium on Friday evening, January 5. The performance would have been pronounced perfect from every point of view, as the chorus, orchestra and minor roles were excellent and the ballet deserving of much more than passing comment (as Bolm had created a *Bacchanale* of his own well deserving a paragraph, which it will receive, at the second performance of Samson next week), and the fine stage management, but the stage director once more committed a sin in allowing two members of the chorus to appear adorned with wrist watches, which they wore not only in the first act but also in the last. Stage Manager Merle-Forest may think we are trying to make a mountain out of an ant hill; no—but it was exasperating to have such beautiful pictures as the very sane Merle-Forest had so well worked out, spoiled by wrong adornments that stood out as black spots in an otherwise unblemished performance.

LA FORZA DEL DESTINO, JANUARY 6 (MATINEE).

If the management of the Civic Opera Company be right in announcing that *La Forza del Destino* had on this occasion its premiere in Chicago, then one wonders why after sixty years the Verdi opera was at all produced, for though it has been given often at the Metropolitan, the work is not one that quickens the pulse. It is a long, drawn out plot, with music that reflects Verdi's bereavement, and compares very unfavorably with other works of the great Italian genius. In all probability the work was produced with the sole idea in the mind of the management of presenting Rosa Raisa in a new role. If this be the case, then the management is to be congratulated, as Raisa found in Donna Leonora another part to display to fine advantage her glorious dramatic voice. In superb form, she delighted her audience and sang the Prayer admirably. Although the role does not require much histrionic ability, she made it stand out almost as much with her acting as with her singing. Giulio Crimi, in fine voice, strengthened his hold on the Chicago public by his beautiful interpretation of Don Alvaro. Giacomo Rimini added to his popularity by his singing of Don Carlo. Virgilio Lazari was a sonorous Friar, and Desire Defrere was quite funny as Melitone. Irene Pavloska found some of the music too low for her voice, yet in the upper range she had full sway to exhibit some tones of great beauty. The minor roles were capably handled and Panizza, who was at the conductor's desk, received an ovation after the overture, superbly played by his men. Should the opera not be repeated, one would not hold a grudge against the management.

SNEGUROVICHKA, JANUARY 6 (EVENING).

Snow Maiden has had more hearings this season than any other opera and will be included in the regular reper-

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tory of the company. The same cast heard at previous performances again delighted a large and enthusiastic audience. Hageman conducted.

RENE DEVRIES.

Pasquale Amato Not Coming Until Next Season

R. E. Johnston announces that Pasquale Amato's American tour has been postponed until next season. Due to Amato's extraordinary success at La Scala in Milan, he was asked to extend his engagement there until the middle of February. It was then arranged that the great baritone was to arrive in America at the end of February, but, as this would make his tour of such short duration, after much cable correspondence it was finally decided that Amato should come at the beginning of next season and stay for the entire season—as his many tentative bookings warrant a full term. His coming is definitely postponed until the Fall of 1923 and he will remain for the entire season of 1923-24.

Cadman and Tsianina On Tour

Charles Wakefield Cadman began his Pacific Coast tour on January 4 and is appearing in fourteen concerts with the Indian mezzo soprano, Princess Tsianina. He has been booked to appear in California in Glendale, Brawley, Los Angeles, Santa Ana, Long Beach, Whittier and Santa Barbara; in Oregon in Portland, Pullman and Cheney, and in Washington in Spokane, Wenatchee and Tacoma. On the Pacific Coast Cadman and Tsianina are represented by France Goldwater, of Los Angeles.

Hughes Recital on February 5

Edwin Hughes, the pianist, will appear in a recital at Aeolian Hall on Monday evening, February 5.



SUSAN IDA CLOUGH,

mezzo soprano and principal soloist at the Rialto last week, where she sang *Love Sends a Little Gift of Roses*, by Openshaw, an effective ballad that was much applauded.

NEW YORK CONCERTS

(Continued from page 45)

firm chin, spoke—seriously, meditatively and with pride. This pianist knows how to make stern tones, unrelenting and yet beautiful.

The E flat sonata revealed unwavering faith in early Beethoven. It was played with a most appealing, naive sincerity. The Davidsbündlertanz, op. 6, by Schumann, are surely as typically Teutonic as anything in the literature with their full-bosomed laughter and luxurious melancholy. Mr. Bauer's rhythmical devices and velvety legatos mitigated the obviousness of the thematic content and made the group highly interesting. The final group included Chopin's Polonaise Fantasia, rich with dynamics and fire, Ravel's Jeu d'Eau, and Liszt's Hungarian Rhapsody, No. 13, played with appreciation for its strength and exotic color. The Ravel was the only watercolor of the afternoon and it was delightfully delicate and clear. Every thread of the tonal fabric was shining silver.

Mr. Bauer's display of technic is apt to encourage encores. The audience that had filled the hall, crowded forward, cheering and clapping and making suggestions. A delicious bit by Rameau, a Chopin valse and prelude and Mendelssohn's horn scherzo, which had an eerie elfin quality, were added. And still an enthusiast in a box beckoned Mr. Bauer back with an enticing forefinger and the crowd below kept up insistent applause. Mr. Bauer appeared with a friendly smile in an already donned overcoat. The lights were turned off and the picture gallery was closed for the afternoon.

SUNDAY, JANUARY 7

NEW YORK SYMPHONY: ALBERT COATES GUEST CONDUCTOR

At the Sunday afternoon concert of the New York Symphony at Aeolian Hall, Albert Coates, the young English conductor, began his third annual series of guest appearances as conductor of the Damrosch organization. When he came out on the platform the orchestra stood up and expressed its hearty approval of him; the audience did the same with its hands. Mr. Coates began with that magnificent work of the twenty-four year old Strauss, which, every time it is heard, makes one wish that Strauss had remained twenty-four years old—Don Juan. It was a performance that moved with the vigor and energy characteristic of Mr. Coates, a splendid, electrifying reading. Next came a short number for strings and a small band of woodwinds, On Hearing the First Cuckoo in Spring, by Delius. This little work, built mainly on a Norwegian folk song, reminds one inevitably of the songs of his own which Grieg arranged for orchestra. There is clever and unobtrusive use of the clarinet at the end, "cuckoo." It is pleasant music and it was pleasantly played. There followed the scherzo from Tchaikowsky's Manfred music, a clever bit of orchestration, in constructing which, however, the composer unfortunately forgot to put in the music. After the intermission the concert finished with the sixth symphony of Glazounoff, C minor. Glazounoff is a master of everything except the art of inventing themes that sound either individual or original. As a piece of construction his symphony is as good as anything that is produced today; but as a piece of music, it suffers from the composer's lack of invention and superabundance of facility. The second movement is on a theme that almost threatened to be Russian for the minute and was followed by a set of ingenious variations.

Mr. Coates is the same Mr. Coates of previous seasons. It seemed, perhaps, as if he did not call upon the brass quite so often or so forcefully as has been his habit in the past. He has a personality which is felt both by his players and his audience, and he must be ranked as one of the foremost conductors today.

JASCHA HEIFETZ

Jascha Heifetz attracted another record breaking audience to his third recital this season on Sunday afternoon. The popularity of this extraordinary young artist is ever increasing which fact makes one wonder whether Carnegie Hall is sufficiently large to accommodate in the future the many

who are anxious to hear him. Following his first appearance in New York several years ago, the interest shown in the finished art of this master of the violin has steadily grown. His playing leaves nothing to be wished for, which accounts for his unusual drawing power. So much has been written in the columns of the MUSICAL COURIER about Mr. Heifetz that it would be superfluous to dwell further on his extraordinary merits. Suffice it to say however, he kept his audience spellbound throughout the entire program which comprised: Sonata, op. 29, Joseph Achron; Spohr's beautiful but rarely heard concerto No. 8, (Gesangsscene) as well as two groups containing Aus der Heimat, Smetana; Berceuse, Spalding; Valse (Arva), Juon, which had to be repeated; Fileuse, Popper; Melodie, Tchaikowsky; Caprice No. 24 by Paganini-Auer. At the conclusion of his program he was obliged to add five encores: Melodie, Glazounoff; Hebrew melody, Achron; Zapateado, Sarasate; La Chasse, Cartier-Kreiser; and Grasse's Waves at Play.

His accompanist was Samuel Chotzinoff. In the opening number, sonata for violin and piano by Joseph Achron. Isidor Achron, brother of the composer, assisted Mr. Heifetz.

In commenting upon this recital, the New York Times says in part: "He gave satisfaction in his closing groups of short pieces and arrangements by Paganini-Auer, Tchaikowsky, Smetana, Popper, Juon, and a graceful Berceuse by Albert Spalding," while the New York Tribune writes: "But Heifetz touched surely and deeply when he played Spohr's concerto No. 8, and stirred to demonstrative applause when he gave his audience the sheer exuberance of melody in Spalding's Berceuse. How can he play this without smiling? Even the famous Sphinx-like Heifetz's face should have warmed a little to this."

PABLO CASALS

On Sunday afternoon, Pablo Casals gave the following program at the Town Hall: Sonata, G major, Handel; concerto in B flat, Luigi Boccherini; suite in D major (for cello alone), J. S. Bach; Chant Elegiac, Fl. Schmidt; Pappillons, Faure; Spanish Dance, Granados; Allegro Appassionato, Saint-Saens. Edouard Gendron was at the piano.

CINCINNATI SYMPHONY "POP" SERIES GROWING IN FAVOR

Other Notes of Interest

Cincinnati, Ohio, January 5.—The first concert of note after the holidays was that given at Music Hall on Sunday afternoon, December 31, one of the popular series by the Cincinnati Symphony Orchestra. Under the able leadership of Fritz Reiner, the orchestra was delightful. The program was composed of numbers that are not often heard at musicals of this kind. The opening selection was the Carnival overture by Dvorak, which was followed by the symphonic suite by Rimsky-Korsakoff, Scheherazade and numbers by Armas Jarnefelt, Sibelius, Smetana and Tchaikowsky. Emil Heermann, concertmaster, had an opportunity to display his talent in the beautiful Scheherazade. The concert served to demonstrate the possibilities of popular concerts by a fine musical organization.

Huston Ray, pianist and composer, who was at Keith's Theater recently, appeared on the program given under the management of E. F. Albee, of the theater, at the first Keith Forum Concert. It was free to the public. J. H. Thuman, manager of the College of Music, co-operated with the management and presented two of the most talented students of the College of Music—Marie Sabian Houston, soprano, and Arthur Knecht, cellist. The program was high class and pleasing. The accompaniments were played by Constance Cochnover.

The initial performance given by the students of the dramatic department of the College of Music, a dramatization of Rip Van Winkle, was much enjoyed on December 29 at the Odeon. It was repeated on December 30. It was under the direction of John R. Froome, Jr., head of the dramatic department of the college. The performances were very creditable, and marked the beginning of a more widespread plan for dramatic work at the College of Music.

The Hyde Park Music Club gave an interesting program on December 29, at the residence of Mrs. Henderson Nave. The program was made up of folk songs of Persia, France, Africa, Italy, Spain, Ireland, Russia, Norway and Louisiana, given in costume by members of the club. Two violin solos were played by Lucie Landen, a member who has recently returned from a season's teaching at the Morris



A RECENT PHOTOGRAPH OF BERNICE DE PASQUALI.

who is said to be in splendid vocal form and who created a fine impression recently when she sang in Milan. Since then Mme. De Pasquali has had many offers, and although her stay in Italy is for a limited time she may appear in a few operas of her repertory at several of the important theaters, in addition to filling contracts in Italy for next season. Mme. De Pasquali and her husband, who is recovering from ill health, will return to America about the first of February, and the singer may make a spring tour here before returning to Europe. (Photo by Elmini)

Harvey College, Barboursville, W. Va. The juniors of the Hyde Park Music Club gave a concert at the Hyde Park Library on the morning of the same day.

Selma Baur Rennemeier, soprano, and Mary Steele, contralto, were soloists at the New Year's services at the Clifford Presbyterian Church on December 31.

Lillie Finn presented pupils of her piano class in two programs at her North Cincinnati studio on the afternoon and evening of December 29.

The Hyde Park Music Club gave a delightful program at the Hyde Park Library on January 2.

The Messiah was sung by members of Christ Church choir on the evening of December 31. Lillian Tyler Plogstedt was the organist and the following were the soloists: Ruth Heubach, Myrtle Stradtman and Fenton Pugh. John Hersh was choirmaster.

The First Presbyterian Orchestra, under the direction of George R. Myers, gave a concert on December 28, at the American House. It was made up of popular numbers and was varied and enjoyable. W. W.

Shattuck a Favorite in Texas

Arthur Shattuck is a great favorite in the State of Texas, where the genius of this American pianist has always been highly appreciated. In December he scored great successes at Houston and Fort Worth, appearing before the Girls' Music Club in the former city, and the Harmony Club in the latter. Mr. Shattuck has played in both cities before, in Fort Worth two years ago as soloist with the New York Philharmonic Orchestra.

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ADDRESS WANTED—The address of Alexander Bevani, the vocal teacher who taught in San Francisco previous to 1921. Any information regarding his present whereabouts will be appreciated. Address "B. V. A." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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I SEE THAT

The firms of Loudon Charlton, Haensel & Jones and Daniel Mayer have formed an alliance for the purpose of the interbooking of their respective artists.

The Educational Alliance announces a series of Young People's Sunday Afternoon concerts.

Gennaro Curci will be married in the near future to Vera Caccia.

The Wurlitzer Company presented Edwin Franko Goldman with a gold Martin cornet as a Christmas gift.

Feodor Chaliapin is now on his first extensive concert tour of America.

John Barclay, baritone, is to sing in Troy, N. Y., January 27.

Ruth Blaisdell MacDonald, pupil of Joseph Regneas, has left for an extended tour through Canada.

Clair Eugenia Smith believes that all singers should have a thorough musical education.

Rudolph Bocho, Russian violinist, has opened a studio in New York.

Erika Morni has left for a western tour.

When Ernest Schelling appeared with the New York Philharmonic, on December 31, he played his Suite Fantastique for the fiftieth time.

The Washington Heights Musical Club is making excellent progress.

The People's Chamber Music Concerts will open with a concert by the St. Cecilia Choral Club.

The International Composers' Guild will give Schönberg's Pierrot Lunaire twice on February 4.

The Tollefsen Trio will go on tour January 30.

Louis Robert has been appointed organist of Temple Bnai Jeshurun.

Dr. Dickinson has resumed his Friday Noon Hours of Music at the Brick Church.

Marcel Dupré gave two organ recitals at the Wanamaker Auditorium within a week.

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Mischa Levitzki will play a new gavotte of his own at his recital at Carnegie Hall on January 24.

The Cleveland Orchestra will give its annual concert in Carnegie Hall on January 23.

Ganna Walska's coming to America has been delayed owing to the illness of her husband, Harold McCormick.

Moriz Rosenthal will appear in concert in America next season after seventeen years' absence.

New York is to have a Mu Phi Epsilon clubhouse.

Dr. William C. Carl is holding a master class at the Guilman Organ School on Wednesdays.

Grand Rapids, Mich., now has a symphony orchestra.

Daisy Krey sang for the National Patriotic Society at the Hotel McAlpin yesterday.

Josephine Lucchese is winning high praise on tour with the San Carlo Grand Opera Company.

B. H. Wike advises instrumentalists to make the most of their opportunities to play with others.

Franz Strauss, son of Richard Strauss, has been made Doctor of Laws by the University of Heidelberg.

Artur Schnabel, pianist, has arrived for his second American concert tour.

The Affiliated Clubs of Chicago endorsed the patriotic work of the Opera in Our Language Foundation and David Bispham Memorial Fund.

Marcella Craft is singing in Germany with success.

Margaret Matzenauer will give her first New York recital in three years at Carnegie Hall on January 17.

Fred Patton and Judson House, Gescheidt artists, sang The Messiah with the New York Oratorio Society in Carnegie Hall on December 27.

Ernest Hutcheson will present an all-Liszt program at his Aeolian Hall recital on January 20.

The South Dakota Federation of Music Clubs has just been organized.

Arthur Shattuck is a great favorite in the State of Texas.

Frederic Dixon will give the only piano recital in the series arranged by the Harvard Club.

Harold Land has been filling engagements in New York and its vicinity with his usual success.

Seven pupils of Lazar S. Samoiloff appeared in fourteen concerts within fourteen days.

Leopold Stokowski and his wife, Olga Samaroff, have separated.

Beginning June 1, Haensel & Jones will manage May Peterson.

Rudolf Polk, violinist, won high favor in concert appearances in Germany.

Frances Paperte, mezzo soprano, formerly of Chicago, has opened a studio in New York.

Charles Hackett has returned to Europe to fill important operatic engagements.

Erna Rubinstein will give her second New York recital for this season at Carnegie Hall on January 19.

Professional pupils of Mildred Dilling filled fifteen engagements during the holidays.

The Boston Symphony Orchestra has invited the Harvard Glee Club to give a joint concert in New York March 17.

Estelle Gray-Lhevinne, after one year's retirement from the concert field, is again on tour.

Suzanne Keener is touring in Canada.

John Charles Thomas appearing in concert this afternoon for the benefit of the Reconstruction Hospital.

Kathryn Meisle will begin her January tour with an appearance in Manchester, N. H., tomorrow.

Rosa Ponselle believes that the "highbrow" music lover enjoys the old ballads and emotional things just as much as the less musically educated.

G. N.

Ethel Pyne Heard at Christmas Celebrations

Among the most beautiful services held on Christmas Eve in this city was that of the Feast of Lights at the Church of the Holy Faith. A vested choir of thirty, each carrying a tall, lighted candle, led by the Crucifer and followed by the Rector, the Reverend Clifford S. Gregg, marched in solemn procession from the Parish House out into the street and thence into the Church singing, O Come All Ye Faithful. After this a beautiful musical service, directed by Mr. Cathay, the organist, consisting of Christmas Carols in English and French, was sung with incidental baritone solos by Hampton Anderson. As an additional feature of the evening Ethel Pyne sang the well known and well loved Christmas solo, Cantique de Noel, by Adolphe Adam. Her rendition was so beautiful and inspiring that she was requested to repeat it at the Christmas Morning Service.

On Christmas night Miss Pyne was heard at the annual Christmas party given at the residence of Mr. and Mrs. Arthur Davis Bright of Brooklyn. On this occasion her program included: Stridono Lassu (from Pagliacci), Micaela's aria (from Carmen), and Il Bacio (Arditi). Miss Pyne's lovely soprano voice and gracious manner delighted her hearers so much that she had to sing several encores, which included Love Sends a Little Gift of Roses, the ballad which is gaining more and more in popularity among the most critical. Miss Pyne's accompaniments were ably and sympathetically played by Grace Elliott, one of Brooklyn's well known teachers of piano, who also delighted the guests with a group of piano solos.

Additional Artists for Reconstruction Hospital Concert

As originally planned, John Charles Thomas was to have been the only artist on the program for the Aeolian Hall recital, this afternoon, January 11, for the benefit of the Reconstruction Hospital. This plan, however, has been changed and Clara Deeks, soprano, and Bart Wirtz, cellist, will appear on the same program.

Suzanne Keener Now in Canada

Suzanne Keener, young soprano of the Metropolitan, left last Thursday for a tour in Canada, where she will appear in Montreal, Toronto, Quebec, London, Ottawa, Saskatchewan, Saskatoon, Hamilton and Peterborough. As this is Miss Keener's first trip to Canada, she is most enthusiastic and optimistic about it.

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